





MRS. LLOYD  
BY SIR JOSHUA REYNOLDS



# THE DUKE OF FIFE'S COLLECTION AT DUFF HOUSE

THE DUKE OF FIFE'S COLLECTION  
AT DUFF HOUSE PART I.  
BY THE LATE MRS. K. WARREN  
CLOUSTON

*Revised and Completed by her sister  
M. Crosby Smith*

On the north-east coast of Scotland the river

Deveron pours itself into the Moray Firth between two towns of the most opposite character, Banff and Macduff. The former is a sleepy old-fashioned place with large square-built houses, without gables or anything to relieve the sameness of their square windows, which only need sunblinds to make its likeness to a French town complete. It has courts running back from the main streets, leading the stranger into yards surrounded by houses hidden from view from the outside, where the

monotony is relieved by a bed of green ferns in the centre of the courtyard, calling to mind the same feature in France, though there oleanders and fuchsias take the place of the hardy fern.

Banff, full of historic relics and associations, is said to have been the residence of Malcolm Canmore. It is certain that having lost some of its ancient grants, they were renewed by Robert the Bruce in 1324.

Once a Carmelite Monastery stood there, the grounds of which now form part of the policies of Duff House.

Here are the remains of a castle (Banff Castle), where Archbishop Sharpe was born in 1613, and a Kirk-yard full of remarkable monuments to Duffs of every ilk. An ancient cross, once more erect in Low Street through the generosity of the Duke of Fife, is regarded by many visitors as not the least of the many points of interest to be found in the old burgh.



VISCOUNTESS FALKLAND

BY JAMESONE



## The Connoisseur

It has toasted many famous visitors, including Dr. Johnson and Boswell. The irascible old Doctor did not form a good opinion of the place, and lamented that his friend the Earl of Fife was not at Duff House, as with him his visit might have been more enjoyable. Robert Burns and Dr. Nicol (head of the Edinburgh High School) spent a short time here with that well-known Latin scholar, Dr. Chapman, at whose school in Inchdrewer Castle, James, fourth Earl of Fife, was first educated.

Banff has its connection with the early days of Lord Byron. As a child he lived there for some months at his grandmother's house (Lady Gordon of Gight), where at eight years of age he fell in love (surely for the first time) with "pretty Mary Duff," the daughter of his godfather, Col. Duff of Fetteresso. In any other child this would have been thought a childish fancy, but Byron was at all ages a law unto himself, and so years afterwards the remembrance of her inspired some of his earliest poetry. The pear tree which, as a lad, the poet stripped whilst spending a day at the Manse, still stands in a narrow bye-street, and is known as Lord Byron's tree.

Jean, the beautiful Duchess of Gordon, also stayed at Banff. In 1775 a masquerade was given in her honour at St. Brandon's, where she first appeared as a flower-girl but was afterwards transformed into a lady of fashion glittering with diamonds. She must have had a vein of coarseness, too, for it was she who enlisted for her son's command the Gordon Highlanders, giving the recruits the shilling from between her teeth, and then kissing the lads!

Macduff, on the other hand, is a modern, though picturesque, fishing village, prosperous and increasing in trade, with one of the best harbours on the Moray Firth, made by James, second Earl of Fife, who was the first collector of the famous pictures of Duff House. He changed its name from Downe (meaning black) to Macduff, after his own family name, Duff. Between these two towns stands Duff House, the ancestral seat of the Earls of Fife. It is built close to the banks of the Deveron, or Black Water (from *dow*, Gaelic for black), nestling amidst richly wooded policies which stretch for miles around and form one of the most beautiful parks in the Kingdom. Its owner at the time of the second Jacobite rebellion was William Duff, created a peer of Ireland by the title, Lord Braco of Kilbryde. A staunch supporter of the King, he gave orders that, as Duff House was not finished, the House of Airlie, which then stood in the grounds, should be prepared for the reception of the Duke of Cumberland. There the Duke stayed. Lord Braco had previously joined him at Aberdeen, then marched with him northwards, and finally helped him to win

the victory of Culloden. His fidelity to the Royalist cause won his reward, and in 1759 he was created Earl of Fife and Viscount Macduff, the latter name now being the courtesy title for the eldest son of the reigning head of the house. In the meantime he had commenced the erection of Duff House, which he occupied from 1740-1745. William Adam, usually called the elder Adam, the King's mason in Edinburgh, and well-known as the designer of many other historic houses in Scotland, was its architect. The plans he drew were never carried out; the centre only of the house was completed. Tradition says that this arose through a misunderstanding between the Earl and his architect over a crack which was discovered in the foundations. Adam won the case in the law courts, with the result that the Earl ceased to take any interest in the child of his creation, and retired to Rothiemay House, where he lived until his death in 1763.

Duff House, although not completed, cost £70,000. It is in the Roman style, but both castellated and classical forms are mixed. The building is oblong, and consists of four lofty stories; the same back and front save that a handsome circular staircase is built over the front basement, forming a covered archway, and leading by an outside staircase to the entrance of the magnificent vestibule on the first story. Judging from the design for Duff House as we have seen it in *The Vitruvius Scoticus*, the architect intended to have had a similar staircase behind, but this was not carried into effect.

Its basement is rustic, and above this rise two stories ornamented with fluted pilasters and with an entablature from the Temple of Jupiter Stator at Rome. A fourth storey, surmounted by a stone balustrade, completes the structure. On this balustrade stand prominent vases with the wonderful carving so wholly characteristic of Adam's work. The four corners have projections like towers, which break and vary the outline and are much higher than the other parts of the top story. They are ornamented at the angles by an upper row of pilasters and are finished by dome-like roofs on which octagonal pedestal chimneys are built.

Duff House, to be seen to advantage, ought to be seen near. There is too little variety of outline, and the colour of the freestone is too dead to impress at a distance. It is also well that the eye should be drawn from the contemplation of the chimneys and slated turrets, which seem to create an incongruous mixture of the classical and castellated styles. However, this stamps it as a production of the Adams, for, as we know, one of their axioms was "to catch the beautiful spirit of antiquity and infuse it with novelty and variety." Seen near enough to enable the eye to





A PHILOSOPHER

BY QUENTIN MATSYS



## The Connoisseur

discern the elaborate ornamentation, Duff House is in the highest degree rich, graceful, and majestic.

One doubts if the architect would have liked Duff House first viewed as the ordinary visitor views it when he passes through the lower door into an entrance hall on the ground floor with its low arched roof, where cases of rare birds and trophies of the chase adorn the walls. We must imagine that we mount the outer staircase and pass through the principal entrance, which opens at once into a large, lofty, and finely decorated vestibule, used as a dining room when the Duke and Duchess are in residence. To the right of this hall *en suite* is the boudoir of the late Countess of Fife, now occupied by her son, the Duke, as his private business room. To the left is the bedroom specially prepared for the Prince of Wales when, in 1883, he and Count Herbert Bismarck paid a visit to the Duke of Fife and learnt the true meaning of Scotch welcome.

At the far end of the entrance hall another door opens into a corridor leading to the library, which looks to the back of the house, whilst

a smaller doorway on the left of the vestibule conducts into the marble hall at the foot of a broad and well-planned staircase leading up to the State drawing room.

In Duff House there is now no armoury downstairs as in Castle Grant and many other Scotch residences. Here, one has to mount to the highest storey to view the guns and pistols, swords and dirks; yet it is but fitting that in these more enlightened times the Duke and Duchess of Fife should prize highly their treasures of the more peaceful arts, such as painting, sculpture, and artistic decoration, giving to them the first place in their home before those rude implements of destruction and death.

On entering the magnificent vestibule, one is at once attracted by the artistic ornamentation lovingly lavished upon it by Adam. The design consists of scrolls of gold on a white ground and the arched doorways have a gold scroll running round them in true Adam style. The ceiling is moulded in relief work in Adam's design, with his favourite bird introduced, whilst in the centre vine trails, delicate and elegant, lend grace and lightness to the heavier pattern round the edge. A massive gilt six-light candelabrum hangs from the centre. There is no need to ask if

this be the work of Chippendale. His eagle's head and beak appear between each candle bracket. A fine Chippendale mirror, characteristic of his style, surmounts the mantelpiece. It is apparently made in separate plates, as was his practice, to save expense, and the joints covered by small gilt mouldings or pilasters. Dripping water, flowers, and eagles carved in wood, thickly gilt, decorate it. The fingers of Adam and Chippendale can also be traced in the furniture. Two of Adam's gilded tables, with their grey marble



THE PRINCE OF WALES

ATTRIBUTED TO VELASQUEZ

tops, and with small mirrors to match on the wall above them, fit in at each side of the entrance, whilst a many-legged old Chippendale flap dining table with club feet stands uselessly at one side of the hall, probably being too large for ordinary use when the Ducal family is in residence.

Almost every room in Duff House is a picture gallery, but the paintings in the vestibule are the most wonderful, and worth, surely, a king's ransom. The two gems are *A Philosopher*, by Quentin Matsys, the blacksmith of Antwerp, whose wrought-iron well most travellers recollect in that town, and *The Prince of Wales*, afterwards Charles I., probably by Velasquez.



## *The Duke of Fife's Collection at Duff House*

*A Philosopher* is one of the pair of pictures which tradition says Matsys painted in order to win the hand of Rubens's daughter, whose father would only consent to her marrying an artist. The companion picture, *The Misers*, hangs at Windsor Castle. This legend is impossible as far as Rubens is concerned, seeing that Matsys was born at Louvain in 1466, dying at Antwerp in 1531, whilst Rubens was only born in 1577; still the story that love made Matsys a painter appears to be true, for he wrote on his own portrait, "Pictorem me fecit amor," though Alty von Tuyt was

Charles. In Bryan's *Dictionary of Painters* it is recorded that Pacheco (the master and father-in-law of Velasquez) states that "Velasquez began a portrait of Charles I., but that it cannot be traced." This missing picture may be the one in the Duke of Fife's possession, and was probably bought by the second Earl of Fife from the Duke of Buckingham, to whom in his catalogue he says it formerly belonged. This is the only authentic portrait of Charles I. from the time he was a boy till he became king. It represents him as fuller faced and more voluptuous looking than in



JOHN DUFF AND HIS SISTER OF MULDAVAT

BY G. JAMESONE

the name of the lady, the daughter of a contemporary painter, who would only permit her to marry a man of the same craft. This picture is a fine study of a grey-headed old man with a book before him and his finger on a skull. The painting of the still life—the string of beads, glasses, and candlestick—but above all of the speaking face of the philosopher with open lips as if only too pleased to impart his knowledge, is beyond all praise.

Velasquez's portrait of Charles I., when Prince of Wales, was painted in Madrid in 1625, when the Prince and the Duke of Buckingham ("Steenie") were there on their wonderful tour in search of a wife for

his later pictures, when his vacillation and vicissitudes had left him thin and melancholy. However unfortunate he was in other respects, he was most fortunate in the artists whom he chose as his portrait painters, and whether we see him in the flush of youth and happiness, as in this stately portrait, or worn out by trouble, as he is represented by Van Dyck in the Ante Drawing-room, we shall be of this opinion. The other principal pictures are *An Ecclesiastic*, by Van Eyck, a very characteristic work of a gaunt figure in black robes; an elaborate study of wig, armour and blue velvet, in *Louis XIV.*, by Louis Tocque, where the painter does full justice to the king's cruel and



## The Connoisseur

cynical mouth; portraits of *Melanchthon* and *Mme. Melanchthon*, attributed to Holbein; *Cardinal Fleury*, in robes of white fur and lace, by Hyacinthe Rigaud; two full length portraits, one of *Charles II.*, in the robes of a Knight of the Garter, by Sir Peter Lely, and the other of *James, Marquis of Hamilton*, by Van Dyck; *Viscountess Falkland*, by George Jamesone, of which the painting in depth of colour and manipulation strongly resembles Van Dyck's work; *John Duff and his Sister of Muldavat*, reputed ancestors of the Earls of Fife, by the same famous Scotch artist; *A Group of Flowers*, by Jean Baptiste Berre, and *An Allegory of Beauty*, by Jacob Van Schuppen, with a very decided resemblance to the style of his master, Largillière.

The boudoir of the late Countess of Fife reflects her taste, and was decorated to her order. In fact, the whole of Duff House bears the impress of

her mind, much more than that of its present gentle mistress, who, one would imagine, inclines more to the subdued colours of the æsthetic school. However, the florid style patronised by Agnes, Countess of Fife, harmonizes with the grandiose and classic designs originally used by the architect. This room is decorated in gold and green, and long mirrors richly gilt are hung upon the doors. A fine Italian cabinet in ebony, painted with scenes from the life of our Lord, and a curious console table, with its grey mottled marble top inlaid with playing cards, resting on one

of Adam's gilt extravagances, representing a tree and a heron fishing beneath it, attract attention.

And here, too, is the rarest picture in the house, *The Infant Saviour with the crown of thorns*—a specimen of the Spanish painter Alonso Cano, whose pictures enrich nearly all the churches in Granada, but are so seldom found in other parts of Europe. It is an allegory, and represents Christ as a boy, with a crown

of twisted thorns lying on His knee. The lad appears pale and melancholy, with none of the happy joyousness of boyhood, and with the most pathetic eyes, as if He saw His cruel fate foreshadowed. The painter appears to wish to portray by the extreme delicacy of the child's hands, the psychic force of His character, and to show that even in the child the seed of the Christ's future spiritual power found a rich soil. He is not depicted as a son of toil, or of poor, hard-working



THE INFANT SAVIOUR WITH THE CROWN OF THORNS BY ALONSO CANO

parents, as we are justified in thinking of Him. He is represented as fair, with long ringlets falling about His shoulders. His deep purple robe contrasts well with the bright crimson chair on which He sits. This picture combines clear and brilliant colouring with decision in drawing, and vivid power of imagination. In all probability it belongs to the later period of Cano's life, when he had left the world, and, retiring to a monastery, devoted himself to religious meditation, and to its realization in painting.

Sir Godfrey Kneller is represented by a portrait in



## *The Duke of Fife's Collection at Duff House*

blue velvet of a very spirited-looking boy—William, Duke of Gloucester, son of Queen Anne, who died in 1700, aged 11. Sir Peter Lely has a highly finished picture in his best style, of Hortense Mancini, Countess of Mazarine, a lady who attempted to win the good graces of Charles II., but he, disgusted by her intrigues, gave her nothing more than a pension of £4,000 sterling. There are several Holy Families, one by Carlo Maratti, another, *The Virgin, Saviour and St. Catharine*, by Schidone, and a small replica by Murillo of *The Assumption of the Virgin*, of which his large picture is in the Louvre. It is somewhat surprising to find in this castle of the far North the water-colour by Giulio Clovio, which hangs in this room, of *Christ bearing His Cross*. Clovio's works were executed expressly for the Italian princes of the sixteenth century, whose libraries contained books embellished by his miniatures. This valuable specimen in the

possession of the Duke of Fife, might be called a study in blue, for the figures and landscape are worked in this colour, the disciple John alone being garbed in red.

The bedchamber occupied by the Prince of Wales in 1883 is decorated in much the same style as the Countess's boudoir, but the pictures and furniture were evidently chosen to give to the chamber a national character befitting the reception of the Heir Apparent by the head of one of the great Scotch clans. A Jamesone portrait of John Duff, of Muldavat, in armour and white lace; a view of Balveny, one of the Duke's Scotch estates (now sold), by William Tomkins; *A Scotch Shepherd*, by John Philip; portraits of Barkis and Tip (favourite Scotch terriers belonging to the late Earl and Countess), give a decidedly Scotch character to this room. The bed, of which we reproduce a sketch, is Empire.

(To be continued.)



BEDCHAMBER OCCUPIED BY H.R.H. THE PRINCE OF WALES (EDWARD VII.) IN 1883





## SOME CROMWELLIAN RELICS BY WILLIAM B. BOULTON

THE interest which always attaches to the personal belongings of those who have lived their lives in other times and circumstances is usually much enhanced in the case of such relics as can be attributed with authority to any of the great figures of history. Their eminence in itself suggests a double measure of interest in the surroundings in which they became great, and in such of their memorials as survive we are apt to find reflections of their habits and their lives, as well as indications which are often confirmatory of accepted estimates of their characters.

Qualities of this description, we think, appear very plainly in certain personal belongings of the great Protector which are of undoubted authenticity.

It is an accepted historical fact, about which various Royalist writers have made merry at times, that Cromwell during his later years went in constant dread of assassination. The dread we believe to have been much exaggerated by those writers, but some little apprehension was certainly natural even in so masterful a spirit as Cromwell,

when his "removal" was the object of a succession of plots and conspiracies, and continual incitements to the crime were put forward from both Royalist and Parliamentary quarters. The plots of Gerard and Sindercome were examples of the former, while the significance of such attempts of his enemies were certainly not weakened for the Protector by the publication of such pamphlets as Sexby's *Killing no Murder*, or the circulation of that proclamation in the name of Charles the Second which offered knighthood and an annuity of £500 to the slayer of "a certain base mechanic fellow called Oliver Cromwell who has tyrannously usurped the supreme power."

It is not surprising to read that in such circumstances Cromwell took precautions for his security. Historians of the period like Clarendon and Mr.

Gardiner tell us of increased vigilance by his body guard, the doubling of sentries, and so forth, but the Protector's danger is perhaps more vividly presented by a relic in the possession of Mr. Charles Berners, of Woolverstone Park, Ipswich, a gentleman who is descended from Mrs. Claypole, Cromwell's daughter. This is a portable steel lock and hasp of fine and elaborate workmanship, which Cromwell during the later years of his life carried with him



CROMWELL'S PURSE, WATCH AND CHAIN





CROMWELL'S PORTABLE STEEL LOCK





CROMWELL'S DRINKING CUP

and placed upon his bedroom door wherever he slept. There are two keys preserved with the lock, one of which was entrusted to his body servant, the other for his own use.

The lock, as appears from the photograph, bears the inscription, "Richard Hewse of Wootton Bassett in Com. Wilts, fecit." It is beautiful both in design and execution, and, apart from its history, is a very interesting specimen of the excellent metal-work of the period.

At Woolverstone also are the Protector's purse, watch and chain, all of which seem in keeping with the simplicity of Cromwell's habits and his dislike of ostentation. The purse is of red silk, with steel rings; the watch of silver, with an outer case of shagreen; and the chain of steel rings, with simple beaded ornamentation and a small silk tassel.

Another relic of undoubted authenticity is Cromwell's drinking-cup, the property of Sir Charles Hartopp, whose

ancestor, Sir Edward, raised and commanded a regiment of horse in the Parliamentary forces. The cup, which has been in the Hartopp family since those times, holds about a pint, and is of leather, lined and mounted with silver. Roughly scratched on the rim with a needle is the significant inscription, "Olivar Rp. Ang. Scot. et Hib. Pr. Pax quaeritur bello."

The last of the illustrations is from a photograph of a small painting now at Goodwood, which was shown to the writer by the late Duke of Richmond, who kindly allowed the photograph to be made. It is a sketch in oils, rough but spirited, and shows Cromwell at his ease with pipe and mug. Tradition ascribes the sketch to General Ireton, who is believed to have painted it in camp on the eve of the battle of Naseby.



PORTRAIT OF CROMWELL, ASCRIBED TO GENERAL IRETON







costume  
of a man  
of the **¶**  
time of  
Richard II  
who reigned  
from the  
year **¶¶**  
mcccxxviii  
to the **¶**  
year **¶¶¶**  
mcccxcix







# ENGLISH COSTUME PART III. BY DION CLAYTON CALTHROP AND GILBERT POWNALL

COSTUME OF THE MEN IN KING RICHARD  
THE SECOND'S REIGN, 1377-1399.  
END OF THE FOURTEENTH CENTURY.

THE King himself was a leader of fashion; he had by grace of nature the form, face and manner which go to make a dandy. The nobles followed the King, the merchants followed the nobles after their kind. The peasant was still clothed in the simplest of garments, having retained the Norman *tunic* with the sleeves pushed back over the wrist, kept the *loose boots* and *straw gaiters*, and showed the improvement in his class by the innovation of *gloves* made as a thumb and a pouch for the fingers, and *pouches* of cloth or leather hung on a leather belt, which proved him to be a man of some substance by need of his wallet, and he wore the universal *chaperon*, a cap and cape combined. This was the reign

which made such a difference to the labourer and workman, as the blacksmith and miller, and, in consequence, altered and improved the character of his clothes; in fact, the Poll Tax of 1380 brought the labourer into individual notice for the first time, and thus arose the free labourer in England, and the first labour pamphlets. We have two pictures of the times of the greatest value, for they show both sides of the coin—the one by the courtly and comfortable Chaucer, the other by Long Will, William Longland, or Piers the Ploughman. To picture the two along the Strand, Long Will singing his dirges for hire, and Chaucer, his hand full of parchments, bustling past.

One must remember that, as always, many people dressed out of the fashion; that many men still wore the *cotehardie*, a well-fitting garment reaching half way down the thigh, with tight sleeves coming over the hand, decorated with buttons under the sleeve from the elbow to the little finger. This garment had a *belt* which was placed round the hips, and this was adorned in many ways;



MINIATURE SHOWING COSTUMES OF THE PERIOD OF RICHARD II.  
(BRITISH MUSEUM)

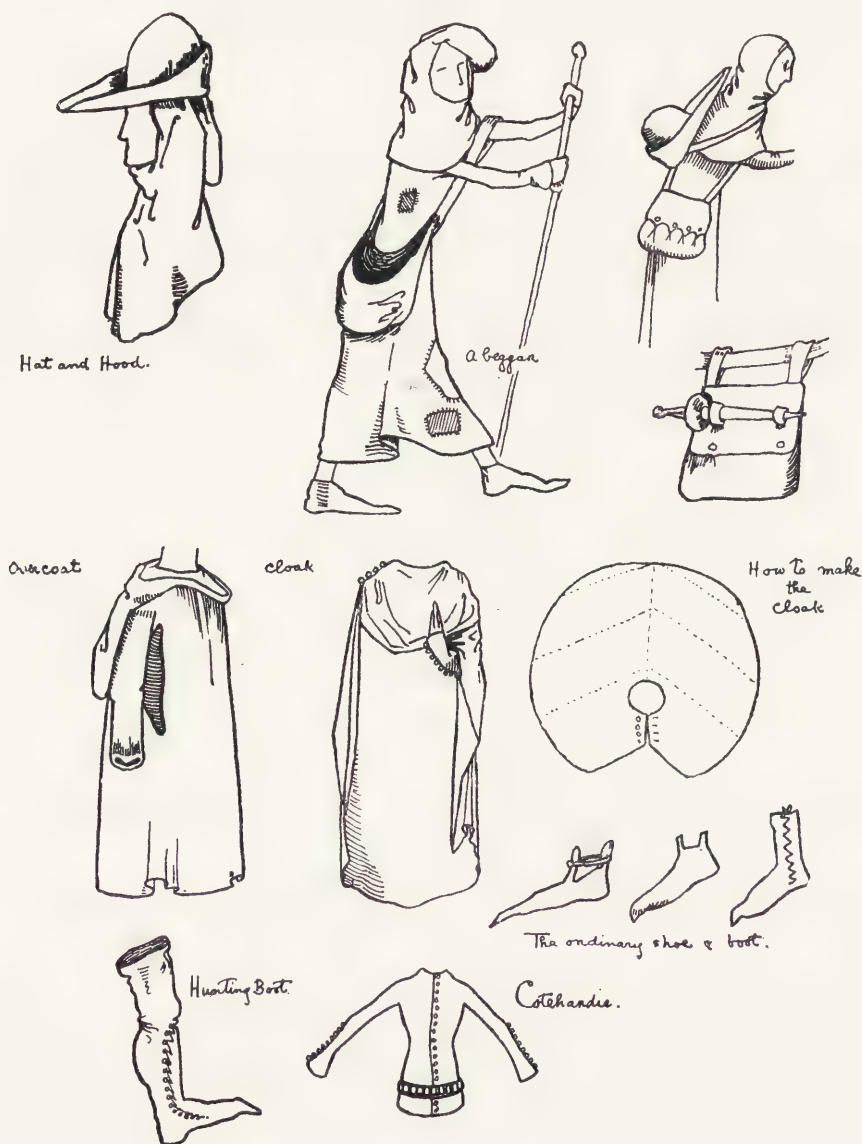


## The Connoisseur

principally, it was composed of square pieces of metal joined together, either of silver, or enamel in copper, or of gold set with precious stones. The fashion of the *cotehardie* became the mode for ladies in 1377, and continued for many years. It was made

gilded leather, or sewn velvet, ornamented, in fact, according to the purse of the wearer. In winter, such a man as he of the *cotehardie* would wear an *overcoat* with an attached hood. This coat was made in various forms—one with sleeves wide and

the same width all the way down, under which were slits in the coat to enable the wearer to place his hands inside, as in the modern Raglan coat pocket. Again, the *overcoat* was made very loose and without sleeves, but with these slits at the side; it was buckled round the waist on occasion by a broad leather belt, very plain. The common heavy travelling coat was made in this way, and it was only the very fashionable who wore the *houppeland* for riding or travelling. Sometimes such a man would wear in winter about the town a cloak, fastened over the right shoulder with three or four buttons, leaving the right arm free; such a cloak is seen in the brass of Robert Attelathe, Mayor of Lynn. In travelling, our gentleman would wear, often in addition to his *chaperon*, a *peaked hat* of cloth, high in the crown, with a brim turned up all round, ending in a long peak, the same hat that we always associate with Dick Whittington. His *gloves* would be of leather, often ornamented with designs on the back, or if he were a knight, with his badge.



generally of a pied cloth in horizontal or diagonal bars, in silk, or other rich fabric. With this garment the *chaperon* (to be more fully described) was worn as a hood, the legs were in tights, and the feet in pointed shoes a little longer than the foot. A pouch, or *wallet*, depended from the belt, and a sheath containing two *daggers*, an *anelace*, and a *misericorde*. The *pouch* was a very rich affair, often of stamped

On this occasion he would wear his sword in a *baldrick*, a long belt over his right shoulder and under his left arm, from which hung also his *daggers*. One must remember (although we are not dealing even with personal arms) that robbers abounded on the road, and that they had to be provided against; also if one met and unhorsed a knight in his armour the *coup de grace* was given, as a rule, with the *misericorde*.



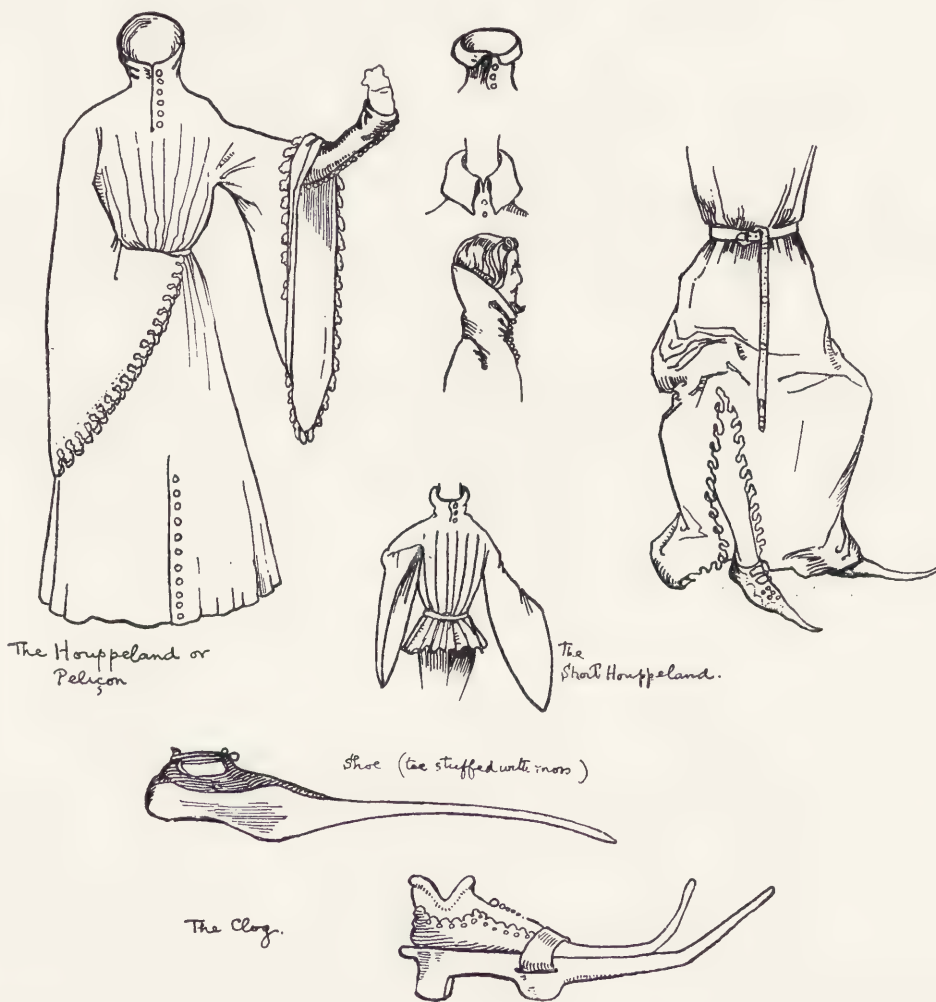
## English Costume

The farmer in harvest time wore, if he did not wear a hood, a peaked hat or a round large rimmed *straw hat*.

We may now arrive at the fashionable man whose eccentricities in clothes were the object for much comment. How the *houppeland* or *pelison* actually were originated I do not know, but it came about that men suddenly began to clothe themselves in this voluminous and awkward garment. It was a long loose-fitting robe, made to fit on the shoulders only, having very long loose sleeves, varying according to the whim of the owner. These sleeves were cut at the edges into the forms of leaves or other designs, and were lined, as the *houppeland*, with fur or silk. It will be seen that such a garment, to suit all weathers and temperatures, must be made of various materials, and lined accordingly; these materials were almost invariably powdered with badges or some device, sometimes with a flowing pattern embracing a heraldic device or motto. The sleeves turned back disclosed the sleeve of a *cotehardie* underneath, with the little buttons running from elbow to the first knuckle of the little finger. The *houppeland* had a very high collar coming well up to the middle of the back of the head, buttoned up to the chin in front; this was often turned down half-way, the two top buttons being left undone. Also it was fastened about the middle by a thin leather *belt*, very long, buckled, and then the long end turned under and brought over to hang down, the end ornamented with many devices, figures of saints, heraldic figures or other ornaments; sometimes the entire belt was sewn with small devices in precious metal or enamels. Now

to be in the height of fashion one either wore the *houppeland* extremely long in the skirt or extremely short, so short, in fact, as to leave but a frill of it remaining below the waist, leaving the sleeves still their abnormal length. Pretty fads, as tying a dagger round the neck, or allowing it to hang low between the legs, or placing it in the small of the back, were much in vogue.

Every form of beard or moustache was used, and

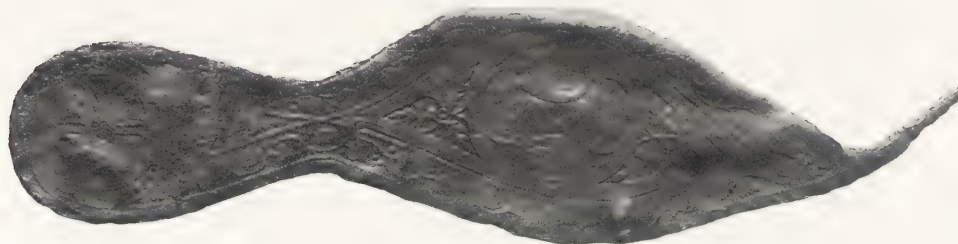


the hair was worn long to the nape of the neck, where it naturally curled; or it was, by the dandy, elaborately pressed and curled at the ends. Bands of real or artificial flowers encircled the heads of the dandies, made in enamels or gold; rings were worn of great size on thumb or finger, long staffs with elaborate heads were carried. Under the *houppeland* was the shirt and the *cotehardie* of thin material, and on the legs, *hose*, pied or powdered, made of silk or cloth, cut to the form, and sewn.





PORTION OF SHOE (BRITISH MUSEUM)



SOLE OF SHOE, FOUND IN LONDON (BRITISH MUSEUM)

The *shoes* were some of great length with long points; rarely we find examples of the absurd fashion of wearing the points so long that they were tied back to the knees, often so long that the points came out six inches beyond the toe. They were made of every material, sewn with pearls on cloth or velvet, stamped with gold on leather, or the leather raised, the toes sometimes stuffed hard, sometimes allowed to hang limp. For walking in the street high clogs were used of wood, made with long pointed ends to support the shoes. I may add that the hose were gartered below the knee with rich garters to hold them taut, but if a man were a Garter Knight he wore but the one of his order.

Much in favour with these court gallants were rich chains about the neck, having for pendant their

badge or some saint's figure in gold or silver.

Now we come to the most interesting and universal fashion of wearing the *chaperon*, which I am anxious to show in its various stages. It began with a cape and a hood worn separately; these were joined for convenience, so that a man might put on both at once. This fashion held for many years. Then the fashionable man in search of novelty caused the peak of the hood to be lengthened until it grew to reach to his feet, when he cast about for a fresh mode for

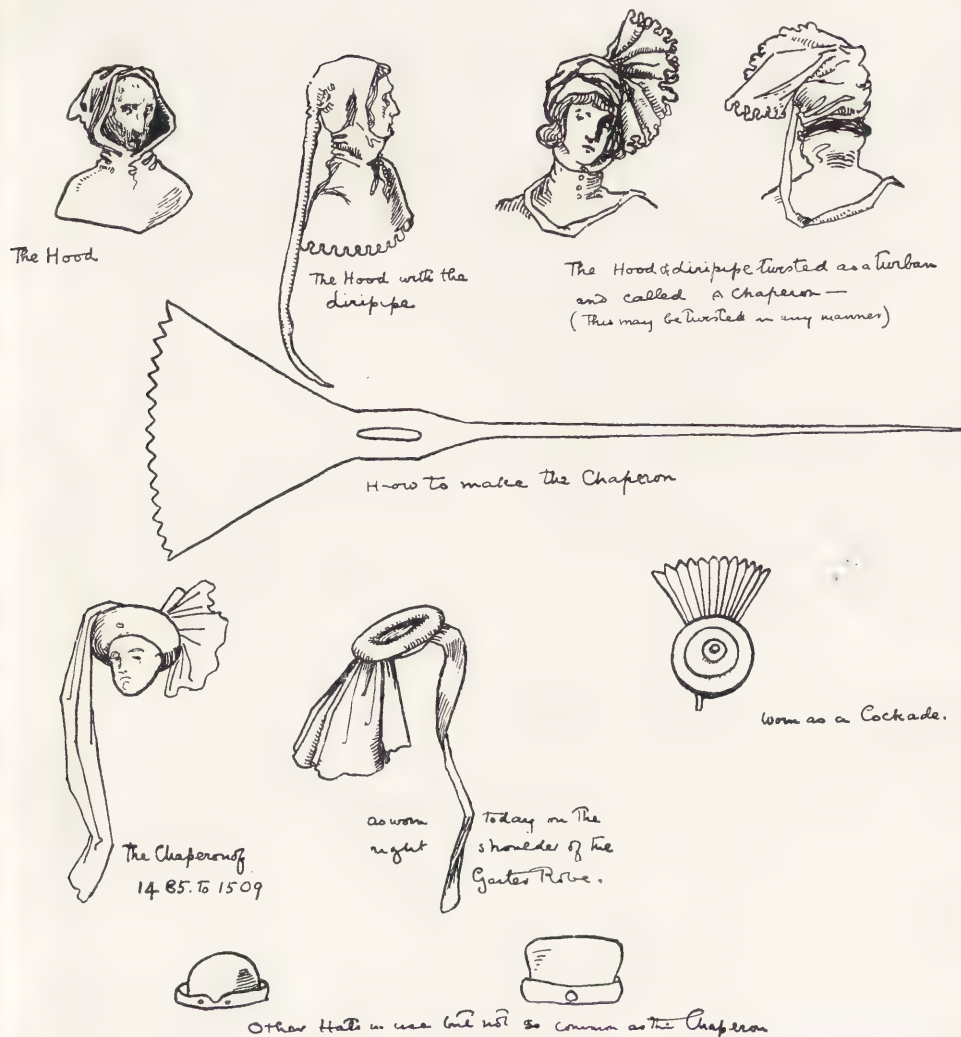


COSTUMES OF THE PERIOD OF RICHARD II. (BRITISH MUSEUM)

FROM HARLEIAN MS.



## English Costume



Honour and other foreign orders is, I believe, an idea resulting from the cockade, which, of course, was at the beginning the *chaperon* in the colours of the servant's lord. One finds that when one knows a costume so well one is apt to leave out many things in describing it—for example, the *houppelande* was open from the edge to the knee in front or at the side, and this opening was often cut or jagged into shapes; also on occasion it was open all the way up the side of the leg, and it was open from the neck to the breast, or buttoned over.

his head wear, and so he twisted the whole affair about his head, leaving the end of the cape, which was jagged at the edge, protruding like a cockscomb. Time went on, and he avoided the trouble of tying this himself, so he had the hat made up already tied, much in the manner of a turban. [It is interesting to note that Mr. Beerbohm Tree, usually so accurate, wore as Richard the Second a head-dress not actually in use for many years after the death of that king.] Finally, the *chaperon* grew into disuse, and it remains a curious reminder in the cockade worn by coachmen (one can see its exact replica here, the round twist and the jagged edge sticking up above the hat), on the cloaks of the Knights of the Garter, where it is carefully made and forms a sort of cape on the right shoulder, and in the present head-dress of the French lawyer, a relic of the middle ages. The chains worn about the neck remain as badges of office in mayors, judges, and in various orders.

The button worn by members of the Legion of

I have not remarked on the jester, a member of many households, who wore an exaggeration of the prevalent costume, to which bells were attached at all points.

So was much good cloth wasted in vanity and much excellent time spent upon superfluities, to the harm of the people, perhaps useful enough to please the eye, which must have been regaled with all these men in wonderful colours strutting peacockwise. The poor peasant who found cloth getting very dear cared not one jot or tittle for the feast of the eye, feeling a certain unreasonable hunger elsewhere, and so over the wardrobe of Dandy Richard stepped Henry, backed by the people.



BRASS HEAD OF  
FOOL'S BAUBLE  
(BRITISH MUSEUM)





## FRENCH FURNITURE BY GASTON GRAMONT PART I.

### INTRODUCTION.

THE popularity which the furniture constructed during the latter half of the seventeenth century and during the whole of the eighteenth century has enjoyed during the past decade, is one of the best evidences to-day of the steady growth of the artistic taste of the public. Its vogue, which commenced in France, gradually forced itself upon England and America, and to-day the works of the French *ebenistes*, who flourished from the first years of Louis XIV. until the Revolution, are esteemed as the finest creations since the Renaissance.

In addition to its high artistic value, its eminent suitability to modern dwellings adds value to it for the collector. Not only is he collecting beautiful objects created by artists in one of the best periods, but he can utilize them for the

purposes for which they were intended. To eulogize the eighteenth century as an epoch in which great originality was displayed, would be to mistake its purport and to deny to the three centuries which preceded it their full measure of appreciation.

When we say that all modern *meuble* construction has its origin in the eighteenth century, we refer only

to its shape and suitability to modern requirements. The cabinet and the vitrine, the commode and the bureau, the bookcase and the modern chair, are all evidences of this. They did not exist in this form previous to the reign of Louis XIV. But the decoration employed and the varied forms of embellishment have a remoter origin.

Marquetry, or the art of inlaying woods, for example, essentially belonged to the seventeenth century, and was practised chiefly during the decline in Italy. Indeed, its appearance seems to have been the signal for the desertion of the old ideals in that country. Beauty and simplicity of contour gave way



RENAISSANCE CHAIR

(CLUNY MUSEUM)



## French Furniture

before the demand for more sumptuous materials, and the initiative thus supplied proceeded apace. Not only do we find expensive woods used lavishly in one piece, but stones and precious metals were requisitioned. Marble, porphyry, jade and agate, to mention only a few, were foiled by ebony and silver. These *meubles* furnish the connecting link between the Renaissance and the works of Boulle, who, together with Charles Le Brun, were the first men to create the style, which, with some modifications, was to exist for more than a century. But for the decoration of his works Boulle was certainly indebted to the Renaissance. Even the designs of Berain have something in common with the sixteenth century. Their work appears to have been a fusion of the best ideas of the two preceding centuries.

This little group of men seem to have appreciated both the subtle beauty of the sixteenth century designs and the compactness and more useful objects constructed during the seventeenth century, and to have resolved to weld the two.

But another great reason of the popularity of their style both in their own time and to-day is to be found in the economy which they practised. Their *meubles* present the maximum amount of utility combined with the highest artistic qualities. And it has been a recognition of these merits which has caused all their successors to draw largely from their models.

Those pieces such as armoires, which were eminently suitable for the large apartments of the reign of Louis XIV., soon went out of fashion when the rooms became more restricted in space, and were never revived. On the other hand, the furniture used for the boudoir has never lost its popularity, and much of the decoration of the modern drawing-room can be traced to this source. Hence the favour bestowed upon the *bonheur du jour*, the vitrine and small cabinets.

But cannot the design which constitutes the most valuable portion of any *meuble* be reproduced to-day with quite as satisfactory results as those achieved by its creator?

This is a question which is frequently asked, and is very difficult to answer.

If no expense were spared and the finest materials and talent procured, and if the requisite time were expended, and the old design rigidly adhered to, it is possible that a *meuble* as sound in construction and as artistic in proportions might be produced. But it would still bear the same relation to its model as a fine copy of a picture does to the original. We are speaking now exclusively of those pieces which were the work of artists such as Boulle, Lacroix, Leleu, or Carlin, and not the mere commercial pieces which

were produced not only in Paris, but in the provinces, upon their models to satisfy the popular demand.

An *armoire* by Boulle, or a *bonheur du jour* by Lacroix, is every whit as distinct a work of art as a picture by Boucher. Even a replica by the same hand has not the same artistic value as the original. Consequently collectors are justified in appraising at large sums the original works of these men.

But values, whilst in the majority of cases affording a rough idea of artistic merit—for an object does not permanently maintain its position without possessing artistic worth—values are of a more or less unstable character. Particularly is this the case with the works created during the eighteenth century. Even to-day the world seems hardly to have made up its mind as to the exact position of its artists and the artistic value of the works they produced. Consequently we have seen this period woefully neglected at one time, and boomed out of all reason at another. No such uncertainty exists respecting the men of the Renaissance or the great period of antique art.

But Time, the prover of all things, will enable the world to come to just as sure a conclusion with regard to the comparatively modern men as it has settled beyond dispute the position of the Renaissance. Years ago the works of Boulle and his contemporaries were very much in demand, and extravagant sums were asked and obtained for them. Now this period has gone out of fashion, and equally large prices are given for the productions of the reign of Louis XVI. The intervening reign and the Regence have never been boomed to such an extent, and yet perhaps here lies the best period.

But these are questions more for the sale-room and the dealer, and we do not intend to dwell upon the mercantile side in this series of articles.

Now there are certain popular fallacies which need dispelling at the onset.

In the first place such glib phrases as "style of Louis XVI.," "Boulle work of the period of Louis XIV.," whilst serving a certain convenience, and being useful for approximate indication, are used much too dogmatically. The common use of these terms would seem to indicate that a certain style of decoration flourished under one king, and immediately upon his death all the ideas prevailing in his reign were uprooted, and an entirely fresh start made under his successor. No such thing occurred. Frequently the productions of one reign have much in common with those of both its predecessor and its successor. There is no rigid line of demarcation. Again, it is popularly imagined that all the furniture associated with the name of Boulle belongs to the epoch of Louis XIV., whereas there were *ebenistes* existing





BED OF FRENCH WORKMANSHIP  
(CLUNY MUSEUM)

TIME OF FRANCIS I.



## French Furniture

under Louis XVI., who tried to revive Boulle's style. Where shall we place the *meubles* made by the latter? We cannot call them Louis XIV., because they were not made in his reign. And on the other hand they

pieces very frequently described simply as being of "the end of the reign of Louis XV. or the beginning of that of Louis XVI."

In the same way there is little distinction between



SIXTEENTH CENTURY BAHUT  
(LOUVRE)

FRENCH WORKMANSHIP

would be equally misnamed by being designated Louis XVI., because they are not of a design usually associated with that epoch.

But the periods of transition afford the utmost perplexity. One style so overlaps another that we find

the late productions of Louis XVI. and those of the *Directoire*, and still less between these latter and the First Empire.

Again, a very prevalent idea is that all the works associated with the time of Louis XIV. are the



## The Connoisseur

creations of Boulle, or were at least made under his influence. As a matter of fact, Boulle did not originate the style associated with his name, as we shall have occasion to show. He simply developed an idea which had been growing for a considerable period. Then there were men contemporaries of Boulle who made furniture in his manner. We have the record of many of their names, and doubtless there were many of whom all trace has been lost.

That these contemporaries were clever is demonstrated by the fact that little furniture which has descended to us from this period can come under the reproach of betraying lack of artistic design or faulty workmanship. Yet many are quite distinct from the productions of Boulle's *atelier*. Neither do they rely upon the known designs of the great men who have left their impress upon the world of art in the latter half of the seventeenth century. Even the men whose names have been preserved, and from documentary evidence can be proved to have been esteemed, were almost forgotten at the time that interest began to be awakened in French art. Nor was the great Boulle himself a very clear figure until in the middle of the nineteenth century savants set to work to piece the available evidence together.

At his period, moreover, the eminently desirable practise of signing *meubles* was not general. It was only in the later periods that artists awoke to the advisability of thus ensuring the association of their names with their productions. Thus, when dealing with the reigns of Louis XV. and Louis XVI., we are

upon surer grounds. We find then evidences of a sub-division of labour. In some cases one man created the panels and signed them, and they were utilized by another in the construction of his *meuble*. But the bronze workers have gone along in much the same way as their predecessors, and, except for a few well-known names such as Caffieri, Meissonier, Gouthière, etc., we are left in ignorance of the men who wrought the exquisite mounts of the charming pieces not only of furniture, but of porcelain, which are seen in the public and private collections of Europe and America.

But small idea can be formed of the absolute unity of decoration which prevailed at this period without a consideration of the magnificent tapestries which were turned out of the French factories—the Gobelins, Beauvais, and Aubusson—without a passing mention of the painters in oil—Watteau, Lancret, Pater, Van Loo, Boucher, Nattier, etc., or even in a lesser way of the engravers, Janinet, Debucourt.

We have no public gallery in England where French furniture can be studied under ideal conditions. The best undoubtedly is the Wallace collection. In one or two galleries in Manchester Square we have mural decoration in harmony with the *meubles*.

But there is no tapestry at Hertford House, and its absence robs the fine furniture of some of its charm. Nor are the galleries long enough for the worthy display of the Boulle creations. Still no student of French furniture can afford to ignore the pieces which it contains.







## GERMAN GLASS DRINKING VESSELS PAINTED IN ENAMEL COLOURS BY C. H. WYLDE

THE history of German drinking vessels is a subject which up to the present time still remains somewhat in obscurity and undetermined. The glasses of the Middle Ages, in common with those of antiquity, followed the form of vessels in other materials, particularly those of clay and wood, hence we understand how the German glasses of that period show no artistic beauty of form, as they lacked the advantages which were so abundantly provided for their ancient forerunners, namely, keramic models, perfect in shape and of infinite variety.

As an example of this adoption

in ancient times of earthenware shapes by glass-makers, we may refer to the numerous glass vessels discovered in graves in the Rhenish district, where all the leading types of the famous Greek vases are faithfully represented in this fragile material. The keramic industries shared the universal decadence of the arts in the Middle Ages in Europe, and it is not until well into the Renaissance period that the artistic revival begins to make itself felt in the designing of objects of everyday life for household use.

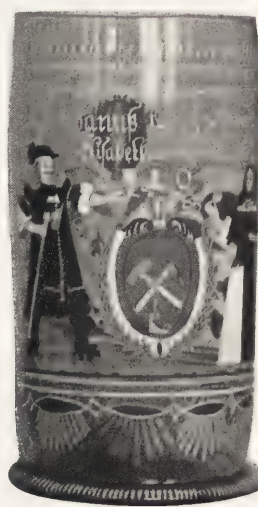
The origin of painting glass vessels in enamel colours in Germany has not been yet satisfactorily settled; there is no doubt, however, that this manner of decoration was no German discovery. Examples of this work have been found in the Roman catacombs, dating from the third and fourth centuries. The monk Theophilus, in his work, *Schedula Diversarum Artium*, written about the twelfth century, mentions the art as being well-known



NO. III.—GLASS MADE FOR  
A COOPERS' GUILD



NO. I.—"REICHSHUMPEN"



NO. II.—GLASS WITH PORTRAITS  
OF A MINER AND HIS WIFE



and practised by the Greeks, probably those working in Alexandria under the Arab dominion, examples of whose work, dating from the ninth century, have come down to us. Damascus, in the fourteenth century, was famed for its enamelled glass, many magnificent examples of which, principally mosque lamps, are in the Victoria and Albert Museum.

How or when the art first began to be practised in Germany is not definitely known, but it was probably imported by the Venetians, whose intercourse with the East would have made them familiar with the painted glass vessels of Egypt and Syria. There is no doubt that the already long known decoration of windows by painting and staining was bound sooner or later to suggest to the ingenious German mind the feasibility of enhancing the attraction of his somewhat impure and greenish glass vessels by the same means, and

whether the art was borrowed from Venice or the invention of a clever native, the fact remains that we find in the Renaissance period the decoration of glasses with enamel colours a characteristic feature of the German vessels in this material, and all the evidence goes to show that by the middle of the sixteenth century the art had long been well known and practised.

The cradle of the glass-maker's art in Germany was in the mountainous region forming the boundaries between Bohemia on the one side, and Bavaria,

Saxony, and Silesia on the other; but even here it was not until the sixteenth century that glass making as an artistic craft was fully developed. Transport in those days was laborious and difficult, thus was it necessary that the materials essential for the profitable working of a glass kiln should be close at hand and easily procurable, and in no district were these conditions more abundantly provided by Nature than in the magnificent forests of the Iser, Erz and Riesen

mountains and their offshoots, where an unlimited quantity of fuel existed, together with a bountiful supply of clean quartz sand indispensable for the manufacture.

Unfortunately the literature concerning the history and development of German glass in early days is very limited, and much still remains to be done before the subject can be considered to be placed upon a scientific basis. We have,



No. IV.—"RÖMER"

No. V.—"SPECHTERGLAS"

No. VI.—BEAKER WITH  
LATTICINO DECORATION

however, in addition to the writings of the monk Theophilus already quoted, two authorities whose labours have given us very valuable information and done much to lift the veil of obscurity; the first is Georg Agricola, who was born at Glauchau on the 24th March, 1490, and died at Chemnitz 21st November, 1555. He lived for some time in Venice, and also at Murano, and there studied the management of the glass kilns. The results of his observations are recorded in his interesting work, *De re Metallica*, published in 1556 at Basle, which



## *German Glass Drinking Vessels*



No. VII.—"PASSGLAS"    No. VIII.—BEAKER

No. IX.—JUG

No. X.—BEAKER

No. XI.—"PASSGLAS"

undoubtedly did much to help the development of the glass industry in Silesia. Our second authority is the Bohemian pastor, Johann Matthesius, who lived in the Erz mountains in the sixteenth century, and published an essay on glass making in 1562, a valuable source of information up to that period. For other authoritative documents we are indebted to State papers and town archives. An interesting record by Matthesius is his statement that at that time, the middle of the sixteenth century, the

inhabitants of the Rhenish provinces, of Swabia and of Franconia, drank their liquor from earthenware, thus proving that the common use of glass had not then extended much beyond his own district of Silesia and Bohemia, although we know that amongst the nobles and wealthy classes, glass drinking vessels, mostly imported from Venice, had long been in general use.

The oldest known method in Germany of painting glasses, previous to the use of enamel decoration, was



No. XII.—BLUE-GLASS JUG

No. XIII.—BLUE BEAKER

No. XIV.—BLUE-GLASS JUG



by means of oil-colour in combination with engraving with the diamond; lavender oil was the medium used, and the whole was varnished or lacquered over. Only a small number of these vessels have come down to us, mostly of the sixteenth century. The method was eminently unsatisfactory owing to the liability of the decoration to chip off, only leaving patches of colour.

Coming now to the subject of our essay, namely, the glasses painted in enamel colours, we may refer to an interesting series known as



No. XV.—"SCHAPERGLAS"

Fichtelberger glasses, emanating from the glass-kilns in the Fichtel mountains in the north-east of Bavaria. It is probable that the Bischofsgrün kiln in this range was the first in Germany to produce enamelled glasses, a circumstance which would account for the fact of these big painted vessels becoming generally known as "Fichtel glasses," without reference to the locality of their manufacture. In order, therefore, to preserve the identity of their own productions, the Fichtelberg craftsmen adopted in the scheme of decoration an emblematical representation of their second highest peak, the Ochsenkopf, which was figured as a thickly-wooded mountain surmounted by the head of an ox, while at the foot were depicted the four rivers—Main, Eger, Naab, and Saale; on the sides are the heads of the various native animals, sometimes a castle is also placed on the top of the mountain; this decoration, typical in the seventeenth and eighteenth centuries, may be seen on a fine specimen in the British Museum.

We may now turn to the description of the illustrations in this article, all of which are taken from examples in the Victoria and Albert Museum. As the most common and simplest form of the sixteenth and seventeenth centuries we will first proceed with the cylinder glasses. Of these the mighty "Willkommen" (Nos. i., ii., iii.), the pride and joy of the sixteenth century disciples of Bacchus and

the scandal of the morality preacher, may take first place.

We may explain here that the term *Wiederkom*, by which these glasses are known in England, is a misnomer, the correct name is "Willkomm," and was originally the designation of the glass used by a host when he offered his newly-arrived guest his first drink or "welcome cup." It was often of pointed form and could not be put down till emptied; there was, however, no rule as to the shape or even material, in fact before the sixteenth century the glass *Willkomm* was unknown.

The first example of these vessels in our illustrations is (No. i.) the well-known Reichshumpen or "Adlerglas," so called from its decoration with the double-headed eagle of the Holy Roman Empire with the armorial shields of fifty-six various kingdoms, states, and towns of the dominion. Above is the inscription, "Das Heilig Romish Reich mit Sampt seinen Gliedern." On the reverse side the date, 1594. Some few examples are known, as on the one in the British Museum, having a crucifix painted on the breast of the eagle. No. ii. is an exceedingly interesting specimen, on which are painted portraits of a miner and his wife, with an armorial shield charged azure with a pick and hammer in saltire, from which is suspended a miner's lamp; the shield is surrounded by a laurel wreath. This glass is dated 1671. No. iii. is a remarkable glass which was probably made for a coopers' guild; on it are painted twelve scenes of the craft, showing the various stages of the construction of a barrel, from cutting the timber in the forest to the completed cask in the cellar from which the cooper is quenching his well-earned thirst.

No. iv. is an example of a very favourite type of drinking glass in Germany, known as a "Römer." It is painted with the "Agnus Dei," and an emblematical flowering plant on which is a bunch of grapes; on it is also an inscription referring to the subject, and the date 1683. The origin of the name *Römer* has been much discussed, but the riddle has not been yet satisfactorily solved.

No. v. represents a *Spechter* glass,



No. XVI.—"SCHAPERGLAS"



## German Glass Drinking Vessels

painted with the arms of Saxony; above are the initials of the names and titles of Johann Georg III., Duke of Saxony, and under the shield is the date 1685. No. vi. is a beaker (*becher*) with *lattice* decoration. It is painted with the arms of Saxony, the initials of its Duke Johann Georg I., and the date 1623, and is also inscribed *Dresden Kellerey*, showing that it was made for the Ducal wine cellars.

We may here note that there is considerable evidence to support the German hypothesis, that the decoration by means of opaque white bands or threads in the body of the glass, called *lattice*, was a German invention and was copied by the Venetians who brought it to perfection, and used it with inimitable ingenuity. Nos. vii. and xi. are specimens of a particular form of glass known as a *Passglas*; it will be noticed that they are marked with divisions at equal intervals. These glasses belong to the eighteenth century, and were used at drinking parties; whoever failed to drink down to the mark when a toast was proposed was compelled to drink to the next mark. The inscription on No. vii., *Ich fürcht mich nicht*, which may be translated, "Who's afraid?" is very apt.

No. viii. is another beaker of Duke Johann Georg III. of Saxony, dated 1687, and inscribed: *Hoff Kellerey Dresden* (Court Cellarage, Dresden).

No. ix. is a jug, painted with the portraits of a miner drinking a toast to his wife. Between them is a shield charged with the tools of his trade, while above is his name, *Hanns Gasman*, and the date 1655.

No. x. is another beaker, and has a humorous painting of a little man whose wife is so tall that

he has to mount a ladder to kiss her; the inscription advises, "Whoever fears to climb a ladder to take a wife his own size." The costumes date this glass to the first quarter of the eighteenth century.

Nos. xii. and xiv. are two blue-glass jugs, painted in enamel colours with grotesque animals, and dated 1593 and 1592 respectively; both appear to have been painted by the same hand.

No. xiii. is a blue beaker, painted with a man shooting a stag with a gun; the date, only partly visible in the illustration, is 1601.

Nos. xv. and xvi. are examples of painted glasses which do not strictly come within the limits of this article, but so little has been said of them in this country that we feel justified in drawing attention to them. Both are painted in brown monochrome, and are technically known as *Schapergläser* from the name of the artist, Johann Schaper, who first introduced them, the most celebrated of all the German painters of glass vessels. He was born at Harburg, near Hamburg, and lived at Nürnberg from 1640 to 1670, when he died. No. xvi. has the rare distinction of his full signature; No. xv. is the work of one of his pupils or followers, of whom there were many; it is signed "J. L. F. f." and dated 1680.

The last two glasses illustrated, Nos. xvii. and xviii., are yet another species of glass, *Zwischengläser*, of the form *Jagdbecher*, or hunting-glasses. The walls of the glasses are in two layers, enclosing the decoration, which is painted over gold and silver foil, and depicts hunting scenes. The outside is cut into vertical facets to facilitate holding, while the bases are of ruby glass, decorated in gold. Both date from the eighteenth century.



NO. XVII.—"ZWISCHENGAS"



NO. XVIII.—"ZWISCHENGAS"



# Pottery and Porcelain

## OLD LEEDS WARE PART I. BY HENRY B. WILSON

THE date on which the Pottery started is somewhat uncertain, but according to *Historical Notices of the Leeds Old Pottery*, by Joseph R. Kidson and Frank Kidson, Leeds, 1892, from which book a large portion of information has been taken for this article, the Pottery was in existence in 1760, but probably made of coarse earthenware. When the firm became "Hartley Greens & Co.," some time before 1781, the Pottery was well on the way to the great reputation it afterwards obtained. Henceforth such of the Ware as was marked, was marked with an impressed mark, combined of "Hartley Greens & Co." and "Leeds Pottery," horizontally, crosswise, and in semi-circular form. The mark "Leeds Pottery" was impressed with and without a star between the two words, and occasionally the incised mark "L. P." was used.

The modern reproductions of Leeds Ware are always marked, and the marks that are used are "L.P." and "Leeds P." incised; but they can be distinguished by the fact that there is also an incised border round the mark. To the expert, the difference in the qualities of the two Wares is at once apparent.

It may, perhaps, be well to mention here a modern class of Cream Ware, after the style and pattern of the Old Leeds Ware, probably made in Germany. It is not made, however, with any intention to do more than revive the elegant dessert ware, formerly made at the Old Leeds Pottery, but as many of the pieces are identical in pattern (including the built-up baskets), the unwary collector might easily fall into error regarding it. It will be found upon comparison to lack the green tinge which is, as hereafter mentioned, a test of the genuine Old Leeds Ware. It is also much heavier, and has quite a different character of body, which is appreciable to the touch. The glaze is more glassy, white, and thickly coated.

The Old Leeds Ware was pre-eminent in one class of ware called *Cream Ware*, excelling even the better known Queen's Ware of Wedgwood. The first point of advantage is the lightness in weight; some of the small plates are quite a feather's weight.

The other point is the superiority of the glaze. The feature which distinguishes the Old Leeds Ware from all other wares of a similar nature is, that where the glaze runs into the crevices, the glaze has the greenish colour produced by arsenic. This is a sure test.



NO. I.—OLD LEEDS WILLOW PATTERN, WITH BUSTS, BISQUE SUGAR BASIN, AND PHEASANT DESSERT WARE



## Old Leeds Ware

It has several other characteristics which are rarely found in other ware of its kind. Firstly, the scalloped and feathered edges in relief on the Cream Ware, the blue painted feathering on the rims of the plates, etc., the twisted handles with floral terminals, and the rose or flower knobs with twig attachment.

The perforation which is chiefly used on Cream Ware is also superior to the perforation of Wedgwood's Queen's Ware. The perforations of the Leeds Ware are done by hand, each perforation being made separately and leaving a sharp edge. These perforations were in the shape of diamonds, hearts, ovals, and squares. The Wedgwood Ware is punched in blocks and has smooth edges.

The several kinds of Old Leeds Ware which were produced at the factory, were (1) *Cream Ware*. (2) *Black Basalt Ware*, good, but inferior to that of Wedgwood, Turner, and some other makers.

(3) *Black Printed Ware*.—Some time in the middle of the eighteenth century the art of transferring prints from copper plates on to earthenware and china was



NO. II.—WESLEY TEAPOT      TEAPOT AND TWO SUGAR-BASINS, PAINTED WARE ;  
SAUCE-BOATS, TORTOISESHELL AND MOTTLED WARE

discovered. It is most likely that John Sadler, of Liverpool, was the first who applied the art to any practical use. He was joined by Guy Green, and the firm was known as "Sadler & Green." Wedgwood was the first to adopt the idea, and other potteries followed suit, including the Leeds Pottery. As time went on, Leeds, among other potteries, to save cost of carriage and risk of breakage, did the printing at their own works. Leeds, however, never used this decoration so largely as did Wedgwood or the Liverpool Potteries. The Leeds Pottery had a large export to Russia and the northern countries of Europe, favoured by the lightness of the ware in respect of carriage, and had little or no market there for Black Printed Ware.

(4) *Blue Printed Ware* was not discovered until some years after the Black Printed Ware came into use.

Leeds Pottery was amongst the first to adopt this kind of printing for their ware, and though their ordinary Blue Printed Ware was very fine, some of the rich willow pattern pieces surpass the Oriental or those of other English makers. Examples of this ware are shown on No. i.

The black print was done on the pieces over the glaze after the piece itself was to all intents finished. It was necessary that another firing should be given in order to fix the print, and even then the result was unsatisfactory on account of the readiness with which the print came off with wear or by its being improperly mixed with the medium before printing. This does not apply, however, to the fine dessert



NO. III.—OLD LEEDS LUSTRE WARE      TEAPOT, CUP, LOVING CUP AND MUG



services hereafter described. An under-colour glaze was, therefore, a great desideratum, and this was presently found in oxide of cobalt, which would not only stand the heat required for fusing the glaze but would also produce a rich and excellent colour in various shades of blue. The earliest design was a variation of the Oriental "willow pattern" adapted by Thomas Turner, of Caughley. The Leeds Pottery willow pattern differs from the original willow pattern and from that made at the present day.

The early Blue Printed Ware of the Old Leeds Pottery is distinguished not only by the mark but by certain other marks made by the "cockspurs" upon which the piece has been baked. In plates, these cockspurs were employed to separate each plate from its fellow, and left on the back of each rim nine small points uncovered with glaze.

One of the most curious and important pieces of black transfer on the Leeds Cream Ware is a large mug or can, holding about half a gallon. On the front it bears a large transfer engraving of Kirkstall Abbey, in the neighbourhood of Leeds, having the tower, which fell in 1774, perfect. Beneath the view of the Abbey are the words "Leeds Pottery" in cursive characters. So on a tea-pot with a black transfer print of the Rev. John Wesley, the same cursive print appears below the portrait, which is shown on No. ii.

It is also interesting to note that almost without exception all the Leeds willow pattern pieces are marked, probably because they are largely exported abroad. A large portion of Leeds ware is unmarked, but its qualities are so well known to experts that they can unhesitatingly say that it is Leeds. Moreover, one or two marked pieces identify the rest of the same class.

(5) *Lustre, Agate, Tortoiseshell Ware.*—In *Lustre*

*Ware*, Leeds Pottery produced some very fine pieces which have stood the test of time. The production of the other mentioned wares was of smaller quantity, and though there are some fine examples in the Museum of Practical Geology, Jermyn Street, London, the Agate and Tortoiseshell Ware made at the Leeds Pottery was not equal to its Lustre Ware. Examples of the Lustre Ware are shown on No. iii.

The *Table Ware* made at the Leeds Pottery was made of pottery sometimes almost as fine as porcelain, and mostly with a whiter glaze than the cream ware, and has painted borders. This ware is practically unknown to collectors, but there are sufficient marked pieces to identify the rest. As regards White Bisque, a sugar basin with cover and marked with the "Leeds Pottery" incised mark is probably unique, and is shown on No. i.

There are also one or two examples of teapots of the Castleford kind, but which have the same design as the black basalt ware teapots, which were made at the Leeds Pottery, differing from any on the Castleford pieces, as shown on No. xvi., together with a black ware teapot, having a similar design of Leeds.

The finest productions of the Old Leeds Ware were the cream ware centre pieces, some of

which are shown on Nos. iv., v., ix. and x.\*

Most of these centre pieces are of the finest work possible. They are usually made in several stages, fitted into one another with great accuracy. On the top is usually a finely modelled Pomona, Ceres or Flora, with a cornucopia holding their respective attributes, as will be seen on Nos. iv., v., ix. and x. The lower tiers are often supported by other figures or dolphins, etc. Some have curved arm supports, foliated, and of extremely graceful shape. Some of

\* Illustrations Nos. ix. to xvi. will accompany Part II. of this article.



NO. IV.—OLD LEEDS CREAM WARE CENTRE PIECE



## *Old Leeds Ware*

the centre pieces have fixed fruit and sweetmeat dishes, usually in the form of a scallop shell. Others have dainty little hanging baskets, delicately perforated and swinging loose on twisted handles. These centre pieces are in every case the best examples of the Old Leeds Ware. The rich cream colour, the harmony of the whole, the perfect glaze, the fine modelling of every part, and the clear cut perforation, make these centre pieces the object of admiration to all who love art.

Other articles of cream ware which were made by the Old Leeds Pottery, and, it is believed, by no other manufacturer, of which examples are shown on No. xiii., are the dainty melon-shaped dishes for holding sauce. The dish itself is in the shape of a melon, and fixed on to a melon leaf with a twig turned up to the dish as a handle, with floral terminals. The cover is perforated, and has a knob with twig and leaves twining down to the edge.

The cream ware plates have rarely any colour decoration, unlike Wedgwood and other makers. They have almost always perforated borders and sometimes rose or radiated centres in relief. Examples are shown on No. xv.

The other characteristics have already been mentioned.

The various patterns of table ware produced at the Old Leeds Pottery were as follows:—Feather edged, shell edged, King's or Royal, and Queen's.

The candlesticks are also fine work, but for the most part are of what is called the composite order, and only an occasional pair of any of the classical order was made at the Leeds works. Examples are shown on Nos. vi. and xii.

The cruets are numerous and handsome, and large numbers of them are marked in Russian, Dutch, and Norwegian characters, for example, Oel, Essig, Azjin. Some cruets had a German or Austrian eagle on the top of the handle, and were evidently intended for foreign exportation. The foreign names and inscriptions upon the Leeds Pottery cream ware are sometimes misleading to the collector, who is apt to suppose the ware is of Continental manufacture; but we have so many proofs that Leeds Pottery did a much greater trade with nearly all parts of the Continent than with England itself, that we cannot be surprised at the inscriptions these pieces bear, or the unlikely places at which they are recovered. Examples of cruet bottles, etc., without stands are shown on No. xi.

Another class of the Old Leeds cream ware are the chestnut dishes. They are bowl shaped with a round foot, on a circular stand with perforated rim. The lower part of the bowl is fluted, and there is a handsome husk, acorn, or vine border around the top.

The cover is perforated, with a twig handle and floral terminals.

Another good example of Old Leeds cream ware is shown on No. xiii. It is a tea-kettle on a stand. The turning of the kettle is perfection itself, and the glaze of the whole piece is of the best class. The brazier, which has projecting pieces inside the rim to hold the kettle, is perforated on its sides, has two twisted handles with floral terminals and is supported on three claw feet surmounted with lion masks. The cover has a fine twisted handle, and, as is almost always the case in Leeds ware, the spout is curved.

The sauce-boats are frequently in the form of a nautilus shell with a twisted handle and floral terminals, on a scalloped shaped dish, perforated. Some are made in the shape of a duck.

The cistern shown on No. x. is a handsome piece with a fine glaze; it has a dolphin as the spout, above a group of Neptune and Venus in relief riding the waves.

Except in Delft ware, few puzzle jugs, if any, were made by English manufacturers until the time of Doulton. Two of the Old Leeds puzzle jugs are shown on Nos. i. and vii.; one is of a very intricate design: on a round foot is a wheel-shaped body with open work centre, within which reposes a swan. The neck of the jug is perforated so that no liquor can pass. The handle passes from the bottom of the jug to a hollow rim on the top of the neck, from which three spouts project.

The other puzzle jug is a very fine example of the Old Leeds willow pattern; it is a very rich blue.

Some of the beer mugs produced at the Leeds Pottery have a mouse or frog modelled on the bottom and coloured.

Another favourite production of the Old Leeds Pottery is what is known as the twig basket, examples of which are shown on No. i. The sides are built up of separate twigs in curved form, bound round the middle with wicker work and attached to the rim. The stand is generally perforated. The wicker work is blue and the rim has a blue design; sometimes the strips are also decorated in blue.

Another type of basket was made also at the Old Leeds Pottery. The sides were impressed in diamond shaped pattern decorated with blue design and quatre-foils in relief at the points of intersection. Similar baskets to these were made at the Worcester works.

Shaving dishes were also produced at the Old Leeds Pottery with a deep round bowl, a loop handle underneath, a crescent shaped indentation to fit the neck, and a receptacle for soap hollowed in the rim.

The so-called quintal flower horns are characteristic





NO. V.—OLD LEEDS CREAM WARE      CENTRE PIECE AND SOUP TUREENS

of Old Leeds. Some are of plain cream ware and others have coloured decoration or ornamentation in relief.

The Leeds Pottery also produced figures of a good

quality and modelling; some support candleholders and some vases for flowers. Examples are shown on No. xii.



NO. VI.—OLD LEEDS CREAM WARE      CANDLESICKS



## *Old Leeds Ware*



NO. VII.—OLD LEEDS PAINTED WARE  
VASE WITH VIEW OF JERUSALEM

FIGURE OF ANDROMACHE, PUZZLE JUG, AND

One of the finest figures is that of Andromache weeping over the ashes of Hector (No. vii.); this subject has also been treated by the Derby China Factory.

Two fine busts of hirsute men representing Earth and Sea, the one draped with a lion skin, the other with a fish skin, are executed in a fine white glaze. These are shown on No. i.

A certain amount of Oriental decoration was done at Leeds, not only the Willow pattern, but the richly coloured designs.

Stands for chocolate cups were made at the Old Leeds Pottery chiefly for the foreign market; they had an open work rim, about two inches, fixed on a leaf-shaped dish. They are frequently mistaken for night-light holders.

*(To be continued.)*



NO. VIII.—OLD LEEDS BLACK BASALT COFFEE-POTS AND STANDS



# Pictures

## THE PRIMITIVE FRENCH EXHIBITION AT PARIS BY LIONEL ELLIOT

ONE of the most remarkable exhibitions which have taken place within the last decade has been held in Paris.

Following close upon the gathering together, two years ago at Bruges, of the works of the Flemish painters of the 15th and 16th centuries, we have the Frenchmen attempting a similar feat with the works of their own countrymen. In many respects the one is a sequel to the other. In other respects both have tended to confuse the student by reason of the wide

difference which exists with regard to the attribution of many pictures. For example, we have here the well-known picture from the Glasgow Gallery representing a donor protected by a saint. Now this very beautiful work is ascribed in the Glasgow catalogue to Hugo Vander Goes, and has repeatedly been exhibited in London as such.

The English critics, whilst not being unanimous, have been generally of opinion that the attribution is correct.

Many of the German savants, on the other hand, have been able to trace to their own satisfaction the influence of Jan Van Eyck, and consequently have put it to a later master, unknown, but strongly



TRIPTYCH BY "LE MAÎTRE DE MOULINS"

LENT BY THE CATHEDRAL OF MOULINS





THE COUNTESS OF CARLISLE  
DAUGHTER OF THE BEAUTIFUL DUCHESS OF DEVONSHIRE  
BY SAUNDERS

*(In the possession of His Grace the Duke of Devonshire at Chatsworth)*







## The Primitive French Exhibition at Paris

influenced by the great Fleming. The picture was sent to Bruges, and the critics, whilst generally allowing it to be a Flemish picture, were still hopelessly at variance as to its author.

Now the Frenchmen have secured it for their exhibition, and boldly call it a work of *Le Maître de Moulins*, and proclaim that it was painted about 1480. As to the probable date of the picture nearly all are agreed; but the Frenchmen will find considerably more difficulty in substantiating their attribution.

A whole series of pictures are ascribed to the same master by reason of resemblance in some detail to the superb altar piece, which has been lent by the Cathedral of Moulins. The triptych, which will be seen for the first time by the bulk of the visitors, is a work of the first order. The colours, rich and harmonious, have retained their brilliancy in a wonderful way. The groups of angels in the central panels have a remarkable fervour of expression, and their attitudes and disposition are admirable. Certain other works which are hung beside it have enough in common to be probably by the same hand. The Glasgow picture,

however, contains but little upon which to build such an assumption. The figures are painted much more strongly and with less delicacy, and the scheme of colouring is not the same.

The Frenchmen lay great stress upon the fact that the landscape resembles all those of *Le Maître de Moulins*, and this is their only strong point. It must, however, be remembered that the migration of Flemish artists to France during the 15th century was considerable; and there is an amount of Flemish influence generally to be seen in nearly all French works of the period. We are inclined to see here a Flemish picture, probably painted in France by a master domiciled there, working under the influence of Van Eyck. Particularly do the heads convince us of this.

Another remarkable picture is the large altar-piece from the Cathedral Saint Sauveur, Aix-en-Provence. This monumental work was formerly ascribed to Van Eyck, but now, from evidence which is above suspicion, is known to be by Nicolas Froment, and by means of it, the true authors of many a canvas and



TRIPTYCH BY NICOLAS FROMENT (ABOUT 1480)

LENT BY THE CATHEDRAL OF AIX-EN-PROVENCE



panel have been ascertained. It is, indeed, a remarkable achievement for a man working in the last quarter of the fifteenth century. The Virgin, of beautiful and refined type, holds the Child upon her knees, and is seated in the midst of a wealth of foliage. Away on each side stretches a landscape of great excellence, which lends depth and concentration to the composition. Apart from these, the angel and saint in the foreground

are singularly powerful pieces of painting. The two wings are of interest. The left represents the King René—who commissioned the triptych—presented to the Madonna by three Saints: the right, the Queen presented by Saint John, Saint Agnes, and Saint Nicolas. This work, the catalogue justly observes, occupies the same position in the history of French art as the *Mystic Lamb*, at Ghent, of the Van Eycks does in that of the art of Flanders.

Another very impressive work, *The Dead Christ*, comes from the school of Froment. In spite of certain stiffness, particularly observable in the Christ, it is a fine piece of painting. The heads are full of character, and those of the three holy women are full of tenderness and pathos.

Another very interesting personality we are enabled to investigate, *Le Maître de Flémalle*, that mysterious master around whom controversy is busily raging. We have seen at the Old Masters at Burlington House this last autumn a superb picture belonging to Mr. George



THE ADORATION OF THE SHEPHERDS  
BY "LE MAÎTRE DE FLÉMALLE"

LENT BY THE MUSEUM OF DIJON

Salting, one of the three or four which have been given to this master.\* It represents *The Virgin and Child* seated in a room richly furnished. Through the open window is a view of a distant town exquisitely painted. The drapery of the Virgin is ornamented with precious stones, rendered with great *finesse*.

At the present exhibition we have two, out of the remaining three—the other is at the Berlin Museum—which are

generally accepted as being his. The first is a picture of exquisite quality, from the Museum of Aix; and the second from the Museum of Dijon. The latter, which represents *The Adoration of the Shepherds*, has many points of similarity with that of Mr. Salting, particularly the landscape and distant town, whilst all the types and the Child are identical.

The other fifteenth century master who attracts most attention is Jean Fouquet. We are shown, united together again, the great Diptych, which was, until 1775, one of the glories of the Cathedral of Notre Dame at Melun. The two wings at that date were separated, and one is to-day preserved in the Antwerp Museum, and the other in that of Berlin. They are now again united after this long lapse of years.

The picture from Antwerp, which represents *The*

\* An independent opinion on this picture and on others attributed to the *Maître de Flémalle* will be found on page 44 in the May (1904) Number of THE CONNOISSEUR.



## The Primitive French Exhibition at Paris

*Virgin and Child surrounded with Seraphim*, is remarkable, not only for the simplicity of motive and the deep religious feeling which is so apparent in the central figures, but also for the eminently French treatment both as far as regards technique and conception.

piece of realism, and will compare favourably with the works of many portrait painters of the following century. From the fact of this realism it scarcely harmonizes with its companion panel and, frankly, we prefer to see them apart rather than together. Both



THE POLISH AMBASSADORS ATTENDING A BALLET GIVEN AT THE COURT  
BRUSSELS TAPESTRY EXECUTED ABOUT 1580 LENT BY THE MUSEUM OF TAPESTRY IN FLORENCE

Fouquet demonstrates himself an artist who is possessed of as much independence as any of the neighbouring countries could produce. The red and blue seraphim impart a distinctly weird aspect, and placed as they are in a half light in the background throw the central figures forth with considerable force.

In the other *volet* Fouquet has proceeded on other lines. The portrait of *Etienne Chevalier* is a striking

are admirable in their way, but they re-act unfavourably upon one another.

But when we come to the sixteenth century we find more confusion existing, at any rate as far as attribution is concerned, than amongst the masters of whom we have been speaking. The Clouets and their school are yet, in some respects, an enigma.

Thanks to a few learned Frenchmen, foremost





PORTRAIT OF ELIZABETH OF AUSTRIA, WIFE OF CHARLES IX.  
LENT BY THE LOUVRE

BY FRANÇOIS CLOUET



## The Primitive French Exhibition at Paris

among whom stands Monsieur Henri Bouchot, the works of Jean Clouet are fairly well defined. But between much of the work of François Clouet, the son of Jean, and that of Corneille de Lyon, confusion still reigns supreme. For our part many of the pictures exhibited as being by one or the other have so much technically in common with both artistes, that we think any attempt definitely to attribute them to either

Clouet, and a careful examination of some of the pictures in the exhibition will tend to unsettle the minds of many of the collectors who visit Paris just now as to the stability of the attribution of their own Clouets.

The manuscripts which have been brought together at the Bibliothèque Nationale are every whit as remarkable as the pictures. The general public has



FRENCH TAPESTRY OF THE END OF THE SIXTEENTH CENTURY, IN SILK AND WOOL  
LENT BY MONSIEUR FENAILLE

is dangerous, always provided there is no internal evidence upon which to build. Nearly all the best work of François Clouet is now permanently housed in the museums of France—in the Louvre, at the Bibliothèque Nationale, at Chantilly, or at Versailles—and is consequently well known; but the beautiful portraits by the less famed master, which have been contributed by private individuals, will tend to lift his reputation considerably. In France he has long been recognized as a master worthy of comparison with the younger

maintained an apathetic attitude towards this portion of the exhibition, but the student has found here a mine of information bearing upon the main show at the Pavillon de Marsan. Alone at the Bibliothèque he can study the authentic works of Jean Bourdichon, whose art will be indeed a revelation to many. The works are all opened at one page, presumably the best, and are placed under glass. The only annoying point is, that one cannot turn over the remaining pages.

The show of sixteenth century and earlier tapestries



is quite the best which has taken place during recent years. There is the wonderful incomplete series of the Apocalypse from the Cathedral of Angers, which were made in the atelier of the great Parisian, Nicolas Bataille, which flourished from 1375 to 1380. This colossal series, which at the outset comprised ninety subjects, has now dwindled to sixty-nine, which are intact, and the fragments of nine others. Twelve, unfortunately, have been destroyed. They were all worked in wool, and to-day are still in a perfect state of preservation. But the position of honour in the second gallery is occupied by two superb hangings which come from the Museum of Tapestries at Florence, representing the Fêtes of Henri III. These are from the Brussels factories, and are executed after cartoons attributed to François Quesnel, and are believed to date from the year 1580. They are worked in wool, silk and gold. The one shews a group of important personages in the foreground, amongst whom Henri IV. in profile, his wife, Marguerite de Valois, and his brother-in-law, Charles II., Duke of Lorraine, can be recognized. The middle distance and the background are occupied by a river and some Sirens, and a marine monster attacked by combatants in small boats. The other represents the Polish Ambassadors attending a ballet given by the Court in their honour in the year 1573. A conspicuous figure is the future king, Henri III., and his wife Catherine, whilst the groups of Poles, attired in almost Oriental splendour, contribute materially to the sumptuousness of this beautiful tapestry.

The borders are of a characteristically sixteenth century design, and furnish an admirable encadrement to the panels. They are filled with flowers, foliage, and small figures, well disposed, and yet intermingled in such a manner that they do not detract attention from the main subject.

The few figures, carved in wood and stone and ivory, which are distributed thinly through the galleries, are of great excellence, and afford welcome relief to

the wealth of colours displayed upon the walls. We are enabled to trace the history of French sculpture through the thirteenth and fourteenth century until its culmination in the second portion of the latter and during the fifteenth century.

One of the most beautiful sculptures is a small whole length figure of the Virgin and Child, carved in stone and embellished with a polychrome decoration. An attempt has been made to identify it with the work of Michel Colombe, who worked in Touraine about 1480. The Virgin has a face of divine beauty, with an indescribable sweetness of expression. She is clothed in a long mantle of the period, which falls in folds remarkable for their simplicity and truth. It is curious to compare this and other statuettes of the same century with the work of the contemporary painters. We see at once the purely French character of the sculpture, particularly in the treatment of the folds of the drapery. The painters never ridded themselves of the Flemish influence in this respect. Even in such characteristically French painters as Fouquet and Le Maître de Moulins we still have the angular folds which one associates with Van Eyck and Rogier Van der Weyden.

Of the ivories we have a curious and instructive Virgin and St. Joseph, both kneeling and facing one another, and belonging to a group representing the Nativity. The Infant, which should be placed between them, has unfortunately been lost. This manner of treating the subject occurs seldom in European art until the fifteenth century. It can be well compared with the picture attributed to *Le Maître de Flémalle*, contributed by the Museum of Dijon, in which the same subject occurs.

We have endeavoured, in the limited space at our disposal, to outline the chief features of an exhibition which will long be remembered by all who have visited it. We have said enough, however, to convince the reader of its importance, and the good it will be instrumental in doing in clearing up knotty points in the history of art.





# Pottery and Porcelain

## ENGLISH MEDIAEVAL TILES BY F. W. PHILLIPS

IN striking contrast to the rough character of mediæval pottery, are the paving tiles which were produced during the thirteenth, fourteenth, and fifteenth centuries.

At the period when Norman rule was fully established, great cathedrals and churches were being built throughout the land, and the wealth and power of the Church was great; at the same time every nerve was strained to emulate the splendour of the Italian churches with which the minds of the English dignitaries were filled after journeys to Rome. The stained glass, the glowing frescoes, the gorgeous vestments were all successfully reproduced. A corresponding richness in the pavements was then required, but how was this to be obtained? The beautifully coloured marbles, so plentiful in Italy, were not available, therefore the necessity of using local material seems to have resulted in the production—one might almost say the invention—of English tile pavements.

Nothing is known about the process of their manufacture, other than what may be gleaned from an examination of the numerous existing specimens. The many books which have been written on the subject of pottery give but scant notices of this branch of ceramics.

There can be little doubt that these tiles were exclusively made within the precincts of the monasteries, either by the monks themselves or by foreign workmen. The decorative character that separates them from the coarseness of contemporaneous pottery would lead one to suppose that the secrets of their manufacture were closely kept. Some confirmation of this view is afforded by a record in 1210, where the Abbot of Beaubec in Normandy was

sentenced to minor penance for having allowed a monk to work at his trade of a potter for persons outside the Cistercian Order.

It seems probable that paving tiles were produced in the following order:—1. Plain tiles of one colour arranged in chequered or mosaic designs. 2. Incised designs. 3. Inlaid designs.

An examination of the illuminated manuscripts of the period show many scenes where the chequered floor and diapered wall seem (from their relative scale) to indicate *tiles* rather than paving stones. (See No. i.) These chequers are often merely ornamental diapers, but still I am inclined to believe that walls may often have been painted with imitations of tiles. Of this practice we have an interesting example in the little Norman Church at Bengoe, near Hertford, where portions of the wall are painted with large “quarries” enclosing rampant lions.

A very curious example of a tile pavement existing in Prior Crauden's Chapel at Ely forms a connecting link with “Mosaic” pavements. There, in a representation of *The Temptation in the Garden of Eden*, we meet with tiles *cut to shape*, in order to form the design. In some ways it resembles the stained glass of the period, where the whole-coloured or “pot-metal” glass was used for pictorial designs, without any assistance from shading or painting.

### INCISED TILES.

Incised tiles are very rare. No. ii., in the collection of Mr. W. B. Redfern, of Cambridge, shows a curious and primitive example, which came from Denny Abbey, in Norfolk. Within the grooves and in other places are traces of a black glaze which once covered the whole of the tile. Only three other examples with black glaze have come before my notice. These, which are very similar in design, are in the Church of St. Aubin at Yonne. The next specimen



No. I.



(No. iii.), also from Denny Abbey, is of a whitish clay, once covered with a yellowish glaze. From the conventional design, I infer that it was used as a "diaper."

The next example is the tile which appeared at the beginning of the previous paper on this subject in the November issue of *THE CONNOISSEUR*. It was found in the belfry tower of St. Mary's Church at Hitchin. Curiously enough it is the only mediæval tile which has

yet been found in this town, although remains of monastic buildings abound.

The tile apparently represents the figure of a "weeper" or mourner, and was prob-



No. II.

ably part of a tomb. In the Convent D'Annoy a closely analogous example is to be found on the tomb of a Prior, which is completely encased with tiles bearing incised designs of numerous figures grouped around the effigy of the deceased in postures denoting grief.

Another instance of the use of tiles for a tomb exists in a mortuary slab in Worcester Cathedral. There are two others in France in the tomb of Queen Fredegond at St. Denis, and that of an Abbot at Jumieges; both are of the thirteenth century.

#### RELIEF TILES.

Occasionally instances are found where the design is in low relief.

Two examples of geometrical character (Nos. iv. and v.) from the collection of Mr. Redfern, came from Castleacre, in Norfolk. Other tiles of the same type and some of a beautiful border (No. vi.) were found during excavations on the



No. III.



No. IV.

was worn through. In the illustrations, the red clay appears where the glaze has been worn away.

Another tile from my own collection (No. vii.) bears the crowned monogram of the Virgin Mary, but in this instance the design is deeply sunk below the surface.



No. V.



No. VI.

#### INLAID TILES.

The great majority of mediæval tiles belong to this group. Their substance may be compared to a close-textured brick. The ornamental pattern was first



No. VII.

site of the Priory Church of St. John at Hertford. The relief type is also rare, and in all probability they were early examples, and were soon to be discontinued, since the design quickly became obliterated when once the glaze



## English Mediæval Tiles

formed upon the moist clay, either by the pressure of a mould or by working with some kind of tool; the groove so made was then filled with white clay, thus forming a white design upon a red ground.

The tile was then baked, and afterwards coated with powdered galena (an ore of lead combined with sulphur), which, melting in the kiln, covered the face of the tile with a thick transparent glaze resembling a yellow varnish, thereby changing the colour of the red ground into a warm brown, and the white into a rich golden hue.

The designs found upon inlaid tiles are infinite in variety, comprising endless geometrical combinations, "diapers," conventional foliage, flowers, animals, birds, emblems of the Passion, architectural devices, badges, shields, and heraldic cognizances. Amongst the

animals I have seen, are the stag, horse, lion, leopard, elephant, and the rabbit; amongst the birds, the eagle, falcon, and swan.

An example in my collection (No. viii.) which came



NO. VIII.

from Keynsham Abbey, in Somersetshire, shows two birds, the grouping of which clearly suggests a Perso-Italian derivation.\*

Mythology is illustrated by the griffin (No. ix.) and the centaur. Amongst representations of the human form, equestrian figures are frequent. A number of tiles from Chertsey Abbey (now in the Architectural



NO. IX.

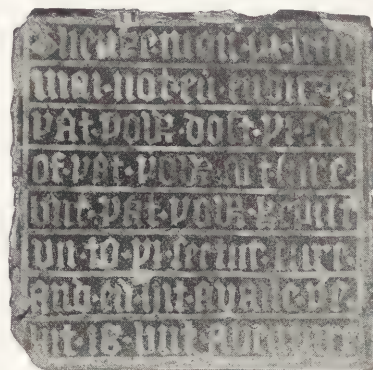
\* I may pause for a moment to say that the influence of Persian or Saracenic art in England in the thirteenth and fourteenth centuries has never been fully recognised and appreciated; at this period Gothic art is supposed to have reigned supreme, but the observant eye will constantly note an Eastern feeling interwoven with other motifs in most branches of art.

Museum at Westminster), which are the finest and most artistic that have yet come to light, represent a remarkable series of incidents in the English romance of Sir Tristram, and also in the life of Richard Cœur-de-Lion.

### INSCRIBED TILES.

A tile from Great Malvern bears a quotation from the Book of Job, xix. 21: "Miserimini mei, miserimini saltem vos amici mei, quia manus Domini tetiget me." The border of this tile bears the names of the Evangelists, with the date 1456.

Another tile (No. x.) is in the York Museum; it bears an inscription in the vernacular, which may be rendered as follows:—



NO. X.

"Think, man, thy life  
May not ever endure:  
That thou dost thyself  
Of that thou art sure;

But that thou keepest  
Unto thine executor's care,  
If ever it avail thee  
It is but chance."

There are two inscribed tiles, very much worn and abraded, of the relief type in Great Offley Church, near Hitchin, which have been let into the wall, and a curious inscription has been placed above them, stating:

"These tiles were found within this church in 1777, which *proves* that King Offa was buried here."

A rubbing of the relief was taken a few years ago and forwarded to the Society of Antiquaries, and they replied: "The reading on the tile is beyond all dispute, 'In te Domini confido,' and the inscription has no more to do with Offa than with Mr. Gladstone."

Two examples bearing mottoes were found at the Chateau de Louise de Clermont, at Tonnere; one bears upon a riband the words "Vive le Roi," and another, "C'est mon plaisir" (No. xi.).

Instances of Biblical Stories are found in two tiles from St. Nicaire, at Rheims. In the first

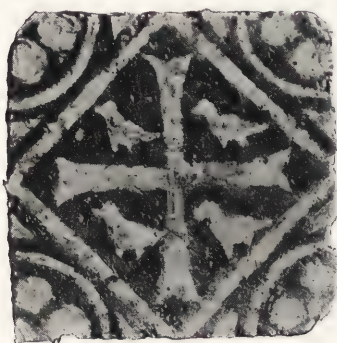


NO. XI.



one; Lot is standing at his door listening to a winged angel; the other represents Daniel in the den of lions, with the crowned head above of King Darius peering through a hole. These two tiles are beautifully drawn, and exhibit a greater degree of excellence than any I have yet met with in France.

But the tiles found at Malvern, coupled with those from Chertsey, are probably finer than any which



No. XII.

have been found on the Continent; and, speculating on this point, Mr. Solon says (in a recent number of THE CONNOISSEUR):—"I have often thought, that considering the French pavements of the earliest periods have mostly been found in the provinces then under English domination, it would be worth while inquiring whether the art of tile-making had not been imported from England—a point which has never yet been sifted."

A tile from Troyes contains emblems of the Passion.



No. XIII.

Malvern Priory yields a very similar example, which, with the others of an architectural character, probably formed part of a reredos.

#### HERALDIC TILES

This group is exceedingly

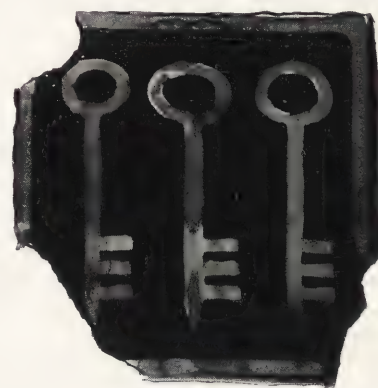
interesting, since many specimens throw light upon the connection of great families with the religious establishments. I may mention, in the outset, that in these tiles we find no attempt to denote the several "tinctures," or colours, either by colour or by symbols.

No. xii. was found in a dealer's shop in the West of England. At first sight the arms resemble those of Edward the Confessor, but they lack the fifth martlet at the base of the cross. I was unable to trace the locality from whence it was obtained, but I have been informed that these arms belonged to a monastery in Somersetshire.

Another tile (No. xiii.) shows a royal "coat" taken

from the magnificent pavement in the Chapter House at Westminster, which until quite recently was covered over by a wooden floor. It was probably laid down in the time of Henry III., in whose reign it is recorded that the King's little chapel at Westminster was paved with painted tiles: "tegula picta decenter paviari faciata." This remarkable pavement represents a variety of personages, amongst them the King, Queen, and Abbot, and also the legend of Edward the Confessor bestowing alms in the form of a ring upon John the Baptist.

The coat of arms referred to is emblazoned with three lions *passant guardant*; outside the shield, in the spandrils, are two centaurs grasping a spear. This "coat" was in use from Richard I. (1189) to Edward III. (1340).



No. XIV.

Another tile in the same pavement represents two leopards *addorsed*, enclosed within a segment of a quatrefoil (four tiles being needed to complete the design); also a row of small tiles (about 9 in. by 3 in.) forming a border to one of the sets of designs in which the drawing is admirable. Each tile contains a presentment of the pike or "luce": its attributes of covert watchfulness, ferocity, and rapacity are portrayed with a vigour which could not well be surpassed; it probably represents the badge of the De Lacy family, who adopted the luce as their emblem.



No. XV.

In one of the show cases in the Chapter House is preserved a fragment of a remarkable tile (No. xiv.) found during the excavations in the precincts of Westminster bearing keys which are similar in form to the bronze keys of the Romano-British times.

The British Museum contains many heraldic tiles, of



## English Mediæval Tiles



No. XVI.

knot, many forms of which are known in heraldry: there are the Bouchier, Bowen, and Heneage knots; in this instance the knot resembles the arms of the Wake family.

The evidences afforded by architecture, painting and heraldry enable us to trace the continuous develop-



No. XVII.

Reformation, with its dissolution of the monasteries and the dispersal of the trained workmen retained by them.

It is generally stated that there is no connection between the so-called encaustic tiles and the Dutch and Lambeth tiles which came into use about two hundred years later. Nevertheless, I can hardly be-

lieve that an art which had been firmly established for three centuries should have been so suddenly and completely extinguished, and consequently I have long searched for traces of a survival. The results, it is true, are comparatively

meagre and frag-

mentary, but I am convinced that there is sufficient evidence to war-

rant the belief that the manufacture of decorative tiles

lingered on, but under changed

conditions. It would be of great

interest if this point could be in-

vestigated. It is possible that documents and church

accounts may be in existence which record payments for *repairs* of pavements. It is also possible that plain undecorated tiles of uniform colour may have been used. In the York Museum there are two plain

green tiles, 9 in. square, which I think may have been made between the

years 1500 and 1600.

In the Leicester Museum there is a fragment of an oblong black tile (No. xviii.) bearing sigillate orna-

ments, partly incised and partly impressed; on the back is a portion of a cursive inscription; I am disposed to assign

this example to the period of 1600-1700. In the British Museum there are two tiles made of unglazed terra cotta, bearing heraldic devices deeply impressed upon the surface; these are of larger size than the ordinary tiles, and have such sharp, crisp outline that I believe the design was mechanical-

ly produced with a metal stamp. After comparing the body of the tile with the red ware produced by the Dutch potters, John and Philip Elers,

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No. XIX.

meagre and frag-

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No. XX.

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No. XXI.



No. XVIII.





No. XXII.

who settled in England about 1690, I incline to the opinion that they may have been produced about this time. One other example bearing initials and date is in the collection of Mr. Hy. Willet. This tile differs from the type by having the inscription in raised "slip," or pipe clay, upon the flat surface, instead of being inlaid and sunk into the tile in the manner referred to in my previous paper. These are the only examples I have been able to find which have any affinity with the so-called "encaustic" or lead-glazed tiles. Pre-supposing the correctness of my theory that plain unglazed tiles may have been produced about the end of the sixteenth and beginning of the seventeenth centuries, it is quite conceivable that they may have been overlooked by antiquaries as possessing little interest, since they could not be identified with any definite period.

A few tiles, coated with stanniferous enamel, which resemble Maiolica, have come before my notice. I think they may be attributed to the period 1550-1650. Two of these are in the British Museum, and were found in the Church of St. John the Baptist at Bristol; the clay or body is covered with a tin-enamel, and is painted in several colours with very strange devices. One appears to represent a Pelican in her piety; the other (No. xix.) bears a mythical beast, having a bird's head and a lion-like body, and wearing a curious head-dress, which may be intended to represent a Cockatrice or Basilisk.

Figs. xx., xxi., xxii., are fragments of tiles preserved in the York Museum; xx. and xxii. are



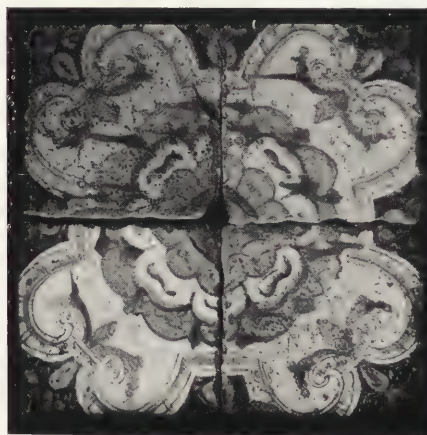
No. XXIII

most interesting, since they show Saracenic influence in their design, the former having close affinity with the geometrical interlaced style, whilst the design in xxii. (if carried out in the three others required to complete it) would show in the centre a stellate design like a Persian tile (*vide* CONNOISSEUR, vol. vii., page 164), and in the lower part a circular tile, with a border which seems to bear a rude imitation of Arabic script, or it may perhaps be intended for the petals of a cinquefoil (the design being somewhat defaced by fire is indistinct).

No. xxiv., from my own collection, is from Stondon, in Bedfordshire; it shows an interesting set of four tiles forming a Tudor rose, with a crown-like device at the four corners; the colours are yellow, green, and dark blue, the design being outlined in blue. The Renaissance style here shown is so unmistakeable, that I have no hesitation in assigning them to the period of 1550-1650.

One other tile (No. xxiii.), exhausts the list of those which I have found; it confirms beyond doubt the conjectures as to their age. This tile, which came from Verulam Abbey (now in the Victoria and Albert Museum), bears the arms and initials of Sir Nicholas Bacon, 1510-1579.

A diligent search would doubtless bring to light many more of these links in the chain of evidence, showing that the manufacture of English decorative tiles has a continuous history of nearly seven hundred years.



No. XXIV.



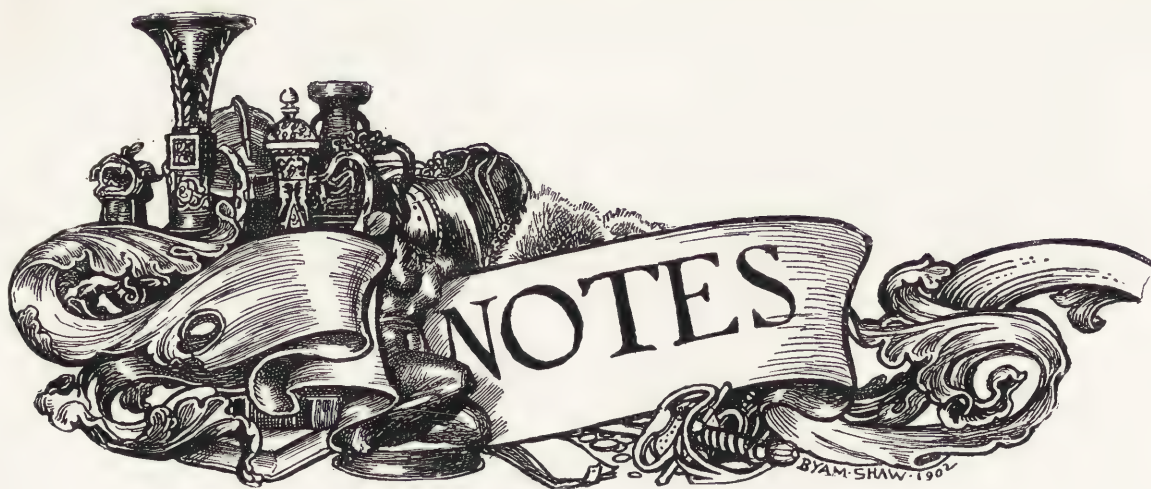






SPORTIVE INNOCENCE.





A NOTICE has appeared in all the leading European newspapers and reviews to the effect that during the recent re-arrangement of the Naples museum and of the adjoining picture gallery, a hitherto unknown portrait by

**Italian Notes**  
**The Portrait of Cardinal Bembo in the Naples Gallery; Correggio's Masterpieces in the Parma Gallery**

Titian was discovered, representing one of the most famous men of letters of the Italian renaissance: Cardinal Bembo.

If those who have blindly accepted and echoed this clamorous news had only consulted the more authoritative sources of Titian's biography they would have avoided falling into an error which we hasten to rectify. The splendid portrait of Cardinal Bembo, shown against the background of the wonderful country near Asolo, is, as a matter of fact, recorded by Crowe and Cavalcaselle in their standard work, *Titian, his Life and Times*, as existing in the picture gallery adjoining the Naples Museum. In 1879 the Director of the Naples Gallery, having observed certain evident signs of decay in this precious work of art, wrote to the Minister of Public Instruction in

Italy, asking for authorisation to have Titian's picture duly restored. But the Minister, who was in doubt as to whether there was in Naples a restorer capable of undertaking this very delicate work, had the portrait of Cardinal Bembo sent to Rome, and had it restored in Rome. When the repairs were finished, the picture was sent back

to Naples; but, owing to the carelessness of the Director of the Gallery, the portrait was not placed again in its proper position, and was left at the offices, where it was recently re-discovered in a good state of preservation.

So we have no discovery of a work of art by the great Titian, whose fame needs no apocryphal discoveries.

No less great has been the noise made in the art reviews by the announcement that Correggio's *Madonna della Scodella* and his *Madonna di S. Girolamo* in the Parma Gallery are showing signs of irreparable damage. These two pictures figure among the most famous and beautiful works of the "Painter of the Graces," who, if judged from these paintings or from the frescoes in the cupola of S. Giovanni at Parma, would rather deserve to be called the "Painter of the Heroes."

There is, unfortunately, some truth in this report,



CORREGGIO'S "MADONNA DELLA SCODELLA"  
(PARMA GALLERY)



## The Connoisseur

and if the direct information which we have gathered from an absolutely reliable source permits us to reduce the alarm to its right proportions, we cannot deny the sad news. Of the two grand and marvellous pictures, the one that is least damaged is the so-called *Madonna della Scodella*, which shows wormholes here and there. But all the experts consulted by the Italian Government have declared that there is no foundation for the theory advanced by the *Chronique des Beaux-Arts* and other periodicals that these worms have passed into the picture from the frame into which the picture was replaced nine years ago. In fact, before the picture and frame were separated, they had been together about 400 years — time enough to allow the worms to accomplish their work of destruction. The parasite which actually threatens the *Madonna della Scodella* belongs to a species which can easily be destroyed or removed from the beautiful picture.

More serious is the damage of the *Madonna di S. Girolamo*, in which the atmospheric temperature has caused the paint to blister, and repairs ought to be undertaken immediately. And the remedy of the evil does not appear to be an easy matter, since the greatest experts who have been consulted have unanimously advised the transference of the painting from the panel on to a canvas.

We know that the Italian Government hesitates to adopt such a radical matter, and those who know the risks of such an operation, and prize at its just value Correggio's marvellous masterpiece, will easily understand the reason for such indecision. But, since a difficult restoration is absolutely necessary, the best thing to

do is, in our opinion, to entrust the work to whoever is most likely to carry it out with the least possible amount of danger to the lovely *Madonna di S. Girolamo*.

### Our Frontispiece

THE tall, elegant figure of Mrs. Lloyd, the gentle-looking lady, leaning forward in the act of inscribing the name of her beloved on the bark of a beech-tree, in a fashion not far remote from Rosalind's practice, was sent by Sir Joshua to the exhibition at Spring Gardens in 1776. The costume has been described as "quasi-classical," and fairly represents the happy alliance adapted by Reynolds, wherein the graces of Greek goddesses are toned down by introducing suggestions of modes prevailing contemporaneously, as may be seen from the fashion plates of the time. The felicity of this combination is shown in the fact that the artist has thus gracefully been enabled to indicate the supple form, the



CORREGGIO'S "MADONNA DI S. GIROLAMO" (PARMA GALLERY)

finely-turned limbs, and the well-turned bust of his attractive sitter. The painter's ledger contains the information that he received his payments of £78 15s. for the winsome portrait of Mrs. Lloyd; one hundred and fifty guineas representing the price customarily paid to Sir Joshua for whole-length portraits at the date of the second payment, June, 1777. The picture has been engraved by R. Graves in comparatively recent times.



## Notes

The Lady, born Johanna Leigh, third daughter and co-heir of John Leigh, of Northcote House, Isle of Wight, was painted as the wife of Richard Bennett Lloyd, the beloved object whose name the affectionate bride is presumably inscribing upon the beechen columns of the Groves. This augury eventuated unhappily, for the Fates were relentless, and the husband died, leaving his widow childless. The lady secondly entered into the holy state of matrimony with a member of the Beckford family, Frances Lore Beckford, of Basing Park, Hampshire, son of Peter Beckford, Speaker of the House of Assembly in Jamaica, and brother of the well-known William Beckford, once famous as the Liberal Lord Mayor of London, and the friend of William Pitt, "the great Commoner" and later Earl of Chatham. The wealthy freedom-loving great City magnate was the father of "Vathek" Beckford, reputed "the richest Commoner," the eccentric genius, known to fame as the author of the Eastern romance, "Vathek," and the builder of a no less fabulous pile, Fonthill Abbey. By her second marriage, Mrs. Beckford, who died in 1814, left five sons and a daughter, into the family of whose descendants Sir Joshua's most desirable *chef d'œuvre* of the lady as "Mrs. Lloyd," their fair ancestress, passed by bequest.

IN the June Number of THE CONNOISSEUR, 1904, appeared an article on the dainty work of John Voyez.

### A Voyez Box

We are now able to reproduce another ivory box carved by John Voyez, which is in the possession of Viscountess Wolseley. The box is of round shape,  $3\frac{1}{4}$  ins. in diameter, and lined with tortoiseshell. The subject of the box is

Necker's celebrated *Compte Rendu*, when he was Finance Minister to Louis XVI. The date "J<sup>r</sup> 1781," raises this beyond all doubt. The carving is very fine and delicate, and the modelling faultless. It is less minute than the little ships, reproduced on page 85, Vol. IX., also belonging to Viscountess Wolseley, and is a work of considerable importance.

## Special Notice

WITH the current issue of THE CONNOISSEUR, we are inaugurating an entirely new system for dealing with the numerous queries addressed to us each month by our various readers, which will considerably facilitate the work of the correspondence department, and thus ensure much greater promptness in giving replies than has hitherto been possible. We venture to anticipate that the arrangements we have now made for assisting our readers to obtain reliable information regarding art and other matters interesting to the collector will prove very serviceable and considerably enhance the value of the correspondence columns.

Commencing with the present month, each number of the magazine will contain a coupon, which must in future be enclosed with all enquiries sent to us. The coupon will be found among the advertisements, and under no circumstances will any enquiry receive attention which is not accompanied by the said coupon.

Queries of general interest will be answered in strict order of priority in these columns as space permits, but where an opinion or valuation of a specific object is desired, it should be sent for examination.

In the latter case full particulars regarding the object and information required, together with the coupon, must first be sent, and the fee, which will vary according to the nature of the enquiry, will then be arranged between the owner of the object and ourselves. No article may be sent until all arrangements have been made.

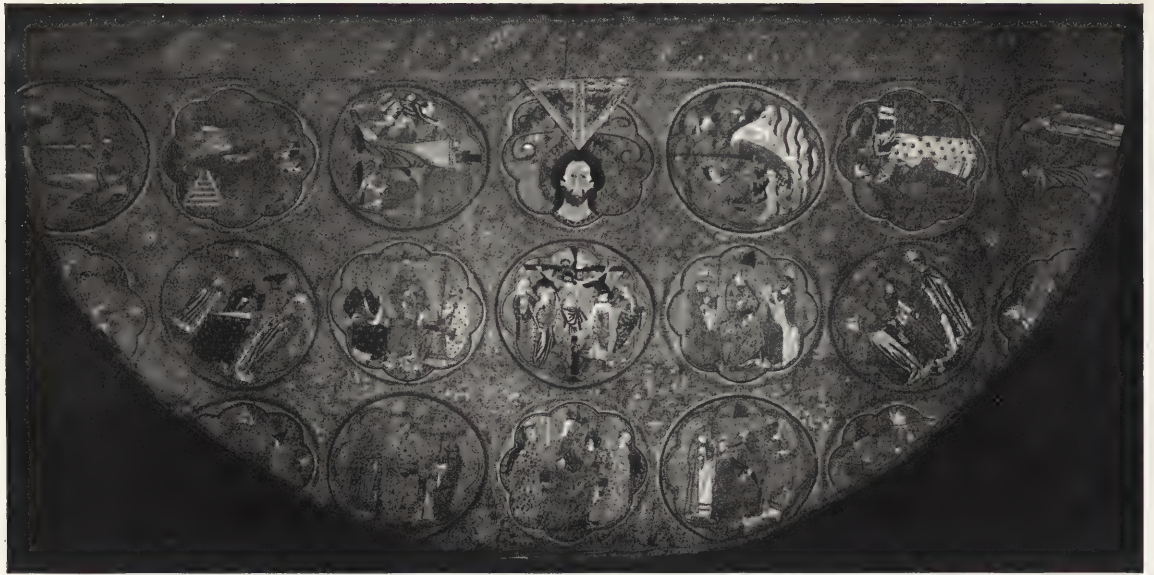
All cost of carriage both ways must be paid by the owner, and articles can only be received at owner's risk. No responsibility will be accepted by the proprietors, Messrs. Otto, Limited, in the event of loss or damage to articles whilst in our possession, which should in all cases be covered by insurance. Valuable objects should also be insured against damage in transit, or if sent by post, registered. Policies covering all risks can be obtained through us at nominal rates on application.

Communications and goods should be addressed to the "Correspondence Manager," THE CONNOISSEUR, 95, Temple Chambers, Temple Avenue, London, E.C.



CARVED IVORY BOX BY JOHN VOYEZ  
BELONGING TO VISCOUNTESS WOLSELEY





THE PRIEST'S COPE FROM THE CATHEDRAL OF ASCOLI PICENO

THE whole European press has taken interest in the discovery of the famous priest's cope given by Nicholas IV. to the Cathedral of Ascoli Piceno, and stolen from this church in 1902 by some unknown thieves. The Italian police left no stone unturned to discover the authors of the theft and to recover the wonderful tissue, but all efforts were vain. Only recently the cope was recognised to be the one lent by Mr. Pierpont Morgan to the Victoria and Albert Museum.

The wonderful vestment is one of the most precious examples of old French art, and seems to have been embroidered between 1272 and 1288, although De Farcy holds it to have been executed between 1268 and 1288 by a French embroiderer for Gregory X. or Nicholas III. (*La Broderie depuis le XI<sup>e</sup> siècle jusqu'à nos jours*, Angers, 1900).

The basis of the cope is of brocade, formed of gold threads woven on a kind of canvas. The figures are embroidered in a manner analogous to those of the famous copes of Pienza and of the Basilica of St. Giovanni in Lateran in Rome. The whole ground is divided into nineteen compartments (fifteen of circular shape, four semi-circular) in which are represented the figure of Christ, the Crucifixion, the Virgin seated with her Son surrounded by angels, the Crucifixion of St. Peter, St. Clement's martyrdom, St. Marcello serving as groom in his own church used as a stable, and other stories concerning the lives of the popes.

The beautiful cope of Ascoli Piceno is still in

perfect condition, only the pearls which were formerly strewn in profusion over the tissue have been sold to pay a war tax raised at the time of Napoleon I.

IN the review of this book, which appeared in our last issue, we regret that we stated in error that the St. Nicholas spoon, date 1528, was purchased by Mr. J. A. Holms for £690. This statement was incorrect, the spoon in question having been purchased by Messrs. Crichton Bros., of Old Bond Street, who eventually sold it to its present owner.

LARGE facsimile reproductions of two colour prints, after Morland's "Duck Shooting" and "Woodcock and Pheasant Shooting," will be presented to the subscribers of THE CONNOISSEUR from September, 1904, to August, 1905. The engraved surface of each plate will be 16 inches by 13 $\frac{1}{4}$  inches. Further particulars are to be found in the advertising pages of the present issue.

To call the sumptuous illustrated volume on artistic furniture, which has just been issued by Messrs. Gillow, a "Catalogue," would be an act of unfairness to the patience, taste, labour, and lavish expenditure bestowed upon a book which deserves a place on the shelves of every art library, and embraces fine reproductions of every style of furniture and decoration, ancient and

Presentation  
Plates

Examples of  
Furniture and  
Decoration  
By Gillows



## Notes

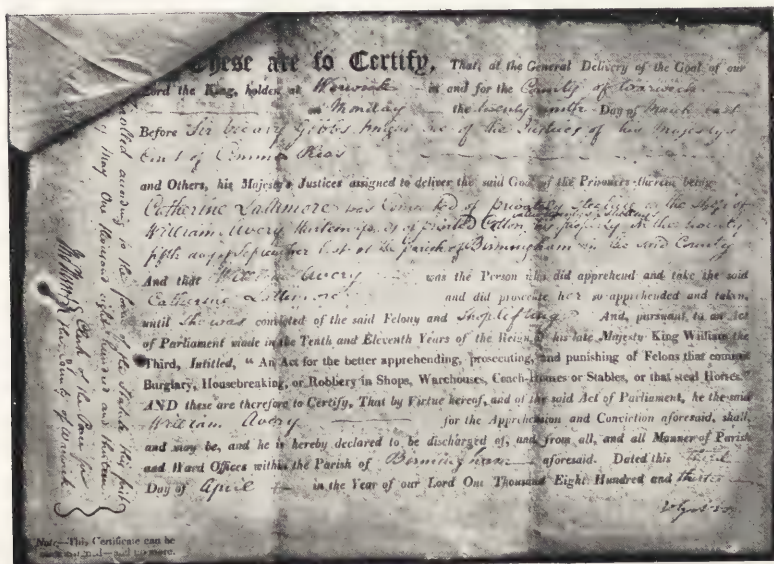
modern, English, French, and Italian. The firm of Messrs. Gillow has now been established for over two hundred years, and since its amalgamation with Messrs. Waring and the absorption of the businesses of Messrs. Bontor & Sons and Messrs. Collinson & Lock, has assumed an amount of importance which well justifies the publication of so sumptuous a catalogue. The illustrations do not only include countless isolated examples of every class of furniture in every conceivable style, but complete rooms and schemes of decoration executed by Messrs. Gillow, whilst a special section deals with silks, carpets, and other textiles. The reading matter, though written by expert pens, is naturally of the nature of an advertisement for the firm, but the illustrations alone would furnish a most useful work of reference for any amateur desirous of ascertaining the style and period of any particular piece of furniture.

THE font is of gilt silver, with a relief at the bottom representing Christ being baptized. It was brought to Rosenberg in the year 1720, and has been here since that time. Among the crown jewels are kept a gold basin, two gold candle-sticks, and a gold can, which are used at the baptism of the royal children. The objects were used first in the year 1671, when Prince Frederic, afterwards King Frederic IV. (1699-1730), was baptized as the first royal prince born with the hereditary right of the throne—the predecessors were all elected kings, but generally elected out of the same royal family. The



DANISH BAPTISMAL FONT IN ROSENBERG

last prince who was baptized is Prince Knud, a great-grandson of King Christian IX. (a grandson of his son Crown-Prince Frederic—who is the brother of Queen Alexandra of England—a son of the Crown-Prince's son Prince Christian and Princess Alexandrine of Mecklenburg). Prince Knud was baptized in the castle of Fredensborg in the year 1900, in the presence of all the imperial and royal persons who at that time were in Denmark.



A TYBURN TICKET

THIS is a link in the history of our country very little known or regarded even by those who are supposed to make a special study of history or the law. From this we learn how vast a change has come over our trade on one hand and our habits on another within a period of ninety years.

The Tyburn Ticket was a parchment given to any one who had obtained a conviction for felony against any criminal by the judge who tried the case. This certificate carried with it certain privileges, greatly prized in the early part of the nineteenth century, such as exemption from all Ward Offices, etc.,



in the parish where the felony was committed, and was conferred pursuant to an Act of Parliament made in the tenth and eleventh years of King William III. It was signed by the judge, and was duly enrolled by the Clerk of the Peace for the county. The owner of the ticket could assign it with all its privileges *only once*, and often large sums were paid for its acquisition. For instance, the *Stamford Mercury* of March 27th, 1818, announced the sale of one of these tickets for £280. The ticket, which forms the illustration, was sold for thirty guineas, and has the Indenture of Transfer still attached to it. It shows that, in 1813, calico was sold at two shillings a yard, and that for stealing thirteen yards, a woman was hanged.

The only mention made of a Tyburn Ticket is found in the *Orange Girl*, a novel written by Sir Walter Besant, and in Brewer's *Dictionary of Phrase and Fable*.—CHAS. S. PAINTER, M.A.

A NEW edition has come to hand of Mr. Edward F. Strange's handbook on *Japanese Illustration*, published by Messrs. George Bell & Sons. It is an exact reprint of the first edition of 1896, the results of the author's more recent investigations being embodied in a preface to the book. The chief point of these—the existence of three distinct artists who bore the name of Hiroshige, and their mutual relations—has been fully dealt with in an article by Mr. Strange in THE CONNOISSEUR for February, 1903. Additional light is also thrown on the origin of the popular school of painting in Japan (*Ukiyo-ye*). Mr. Strange has also abandoned the theory that Harunobu was identical with Koriūsai, and, on the other hand, now ascribes the prints signed Shikō and Chōki to the same author. Another point which he appears to have definitely settled, is the separation of the work of Gosotei Toyokuni from that of Toyokuni I. The illustrations are quite as well printed as in the first edition, and the colour-plates in particular come as near their Eastern originals as European methods will permit.

THE Liverpool Gymnasium, in Myrtle Street, has been chosen as the home of the twenty-sixth Annual Ecclesiastical and Educational Art Exhibition, to be held during the Liverpool Church Congress. The opening ceremony will take place on Saturday, October 1st, and the exhibition will remain open till the following Friday, October 7th. The ecclesiastical and furnishing trades and industries throughout the country will be well represented, and the exhibition will include metal work, embroidery, wood and stone carvings, and everything "used in the services of the Church, and in the

fitting, lighting, warming, ventilating, and the decoration and embellishment of churches." As usual, there will be a department set aside for Church societies, the secretaries of which find the exhibition a capital rendezvous for their supporters and subscribers. Educational works and appliances, and also religious publications, Bibles, prayer and hymn books, etc., as usual, all come within the scope of the exhibition. The clergy and churchwardens of the diocese are invited to contribute to the Loan section; for this department an influential committee is being organised, and promises of support have been received from well-known collectors. Offers of the temporary loan of church plate, or any article of archæological interest, should be sent to the Manager, Mr. John Hart, Maltravers House, Arundel Street, Strand, London, W.C.

SIR,—I have noted your correspondent's answer to my letter, but as he appears to think the works he refers to are infallible, it is scarcely worth while arguing. However, the entries in the books of the Goldsmiths' Company of Dublin clearly give the letters for the dates I have mentioned, and I conclude they are correct. The shape of the punches can be verified by anyone who takes the trouble to examine pieces of plate instead of trusting to books.

Corden Terry, of Cork, had no son a silversmith, though his son-in-law, John Williams, became his partner about 1795. However, he did not succeed him, as John Williams died about 1810, and Corden Terry about 1821.

I have no doubt that your correspondent has accurately copied Cripps' arrangement of the Dublin date letters, but I cannot admit that that proves it to be correct.

I fail to comprehend to what period he refers when he says "between 1658 and the seventeenth century," nor do I see why any one person cannot form an adequate judgement from the books of the Dublin Goldsmiths' Company, though perhaps it may be more easily arrived at by studying inaccurate works!—

DUDLEY WESTROP.

#### FORTHCOMING BOOKS

JACOB MARIS, whose death five years ago robbed Holland of one of her greatest painters, is to be the subject of a superb work shortly to be issued by Messrs. Scheltema & Holkema, of Amsterdam. It will be of folio size, over ninety of the artist's best works will be illustrated in photogravure, and the letterpress will be from the pen of Mr. T. De Bock.

The publishers of the English edition, which will



## Notes

consist of fifty large paper copies and 250 ordinary copies, are Messrs. Alexander Moring & Co.

The King and Queen on their Coronation were presented by the Royal Society of Painters in Water-Colours with a collection of sixty drawings, as an illustration of English water-colour in the twentieth century. Messrs. A. & C. Black have reproduced the whole series in colours, and will shortly issue them as a volume of the "Beautiful Books" series. The book will also contain an essay on the art and notices of the artists by Mr. M. B. Huish.

The first volume to appear in the new History of England which Prof. Oman is editing, will be a book on *England under the Stuarts*, by Mr. G. M. Trevelyan. The history will be completed in six volumes, telling the story of our country from the earliest times down to the year of Waterloo. Each volume will be an independent contribution on the part of the writer, but there will be a general unity of method. Messrs. Methuen will be the publishers.

The second volume of Messrs. Methuen's Connoisseur's Library is to be a volume on Porcelain, by Mr. Edward Dillon, with nineteen plates in colour, twenty in collotype, and five in photogravure. The author attempts to trace the history of porcelain both in the Far East and the Far West, and to illustrate as far as possible the steps by which the porcelain of China found its way to the adjacent lands of Corea and Japan, as well as to the nearer East, and finally to Europe. The progress of the short-lived and essentially Eighteenth Century Art is then followed in the various countries of Western Europe. The importance of a thorough understanding of the technical side of the subject—the nature of the paste and glaze—has been constantly borne in mind.

Other volumes in this series will be devoted to miniatures and ivories.

The early part of this year was notable for the number of volumes that appeared dealing with porcelain and pottery, both English and Foreign, and to all appearances the Autumn season will see an equally large number of books on furniture. One of the most important is a *History of English Furniture* by Percy Macquoid, which will be issued by Messrs. Lawrence and Bullen early in October in twenty monthly parts. The book has been in progress for some years; the greatest pains have been taken to secure examples of English furniture which are most

thoroughly representative of their respective periods, and the whole of the illustrations are taken from the actual objects.

The scheme of treatment provides for dividing the work into four periods, *i.e.*: 1, The Age of Oak; 2, The Age of Walnut; 3, The Age of Mahogany; 4, The Composite Age, the author treating his subject from the point of view of evolution. Each of these periods when completed will form a separate volume.

The size of the work will measure 11 by 15 in., and each part will contain at least three plates in colour by Mr. Shirley Slocombe, and the complete work will contain nearly one thousand illustrations in the text.

Mr. George Allen will issue early in September a volume on the recent discoveries and excavations in the Forum (1898 to 1904), with about forty illustrations and plans.

The September publications of Messrs. Methuen include a volume on *Holbein*, by Mrs. G. Fortescue, in their "Little Books on Art" Series; *The Adventures of Johnny Newcome in the Navy*, with the sixteen plates by Rowlandson; and the *Fourth Folio Shakespeare* announced in our July number,

### BOOKS RECEIVED

- Japanese Illustration*, by E. F. Strange. G. Bell & Sons. 6s. net.  
*Leonardo da Vinci*, by Edw. McCurdy. G. Bell & Sons. 5s. net.  
*Royal Academy Pictures, 1904*. Cassell & Co., Ltd. 7s. 6d. net.  
*Vandyck*, by M. G. Smallwood. Methuen & Co. 2s. 6d. net.  
*French and English Furniture*, by Esther Singleton. Hodder & Stoughton. £2 2s. net.  
*Old Clocks and Watches and their Makers*, by F. J. Britten. B. T. Batsford.  
*Whistler*, by A. Bell. Geo. Bell & Sons. 1s. net.  
*Illustrated Catalogue of a Loan Collection of Portraits of English Historical Personages who died prior to A.D. 1625*. Hy. Frowde and Clarendon Press, Oxford. 6s. net.  
*Giovanni Costa*, by Olivia Rossetti Agresti. Grant Richards. 21s. net.  
*Animal Painters*, 2 vols., by Sir Walter Gilbey, Bart. Vinton & Co.  
*The Art Decorator, 1904*. H. Grevel & Co. 15s.  
*Rembrandt*, by Elizabeth A. Sharp. Methuen & Co. 2s. 6d. net.  
*Titian*, by George Gronau. Duckworth & Co. 7s. 6d. net.  
*The Pickwick Papers*, by C. Dickens. Methuen & Co. 3s. 6d. net.  
*The Plays of Shakespear*, 4 vols. "Twelfth Night," "Hamlet," "King Richard III.," "Merchant of Venice," Introduction by Geo. Brandes. W. Heinemann. 6d. each net.  
*London as an Art City*, by Mrs. Steuart Erskine. A. Siegle 2s. 6d. net.







THE interest of the July picture sales—rarely of an exciting character—was almost exclusively centered in that held at Christie's on the second Saturday of the month; but there were also a few noteworthy pictures in some of the other dispersals. On July 2nd the collection of choice water-colour drawings and modern pictures of the late Mr. Charles Alfred



Swinburne, of Beech Hurst, Andover, realised £2,993 3s. for sixty-two lots, all, with three unimportant exceptions, water-colour drawings, among which were: Sir J. Gilbert, *A State Trumpeteer of the Time of Charles I.*, 18 in. by 12½ in., 1863, 63 gns.; Carl Haag, *The Holy Rock, summit of Mount Moriah, Jerusalem*, 40 in. by 22 in., 1891, 105 gns.; H. G. Hine, *On the South Downs*, 13½ in. by 24 in., 1866, 68 gns.; Sir J. E. Millais, *The White Cockade*, 9¾ in. by 5¾ in., 65 gns.; Sir E. J. Poynter, *The Santa Maria della Salute, Venice, by moonlight*, 21 in. by 14½ in., 1879, 40 gns.; D. G. Rossetti, *The Loving Cup*, with the legend: "Douce nuit et joyeux jour, O, chevalier de bel amour," a small half-length figure of a lady in red drapery, about to drink out of a gold cup, the cover of which she holds in her left hand, diaper background, against which is fixed a row of bronze plates, 21 in. by 14 in., from the W. Graham sale of 1886, 170 gns.; and two by J. M. W. Turner, *Kusnacht, Lake of Lucerne*, 11½ in. by 18 in., painted in 1843 for Mr. Munro of Novar (at whose sale in 1878 it realised 940 gns.), 720 gns.; and *The Rigi, Lake of Lucerne, early morning*, 11½ in. by 18 in., also painted for Mr. Munro in 1842 (at his sale it realised 590 gns.), 820 gns. Of the drawings from miscellaneous sources mention may be made of the following: D. Cox, *Gleaners returning from the Harvest Fields*, 7½ in. by 12½ in., 1828, 60 gns.; T. S. Cooper, *Cattle by a River*, 18 in. by 25 in., 1853, 95 gns.; two by A. Mauve, *Two Cows and a Peasant Girl in a Pasture*, 13 in. by 20½ in., 58 gns.; and *Three Cows in a Meadow*, 12 in. by 18½ in.,

42 gns.; J. Holland, *A View in Venice*, 17 in. by 11½ in., 150 gns.; J. M. W. Turner, *Berncastel on the Moselle, with the ruins of Landshut*, 11¾ in. by 16½ in., 380 gns.; and P. de Wint, *A View on a River with a milkmaid and Cows*, 13½ in. by 14 in., 85 gns.

On Monday, July 4th, the old pictures, the property of the late Mr. E. J. Lowe, of Shirenewton Hall, Chepstow, and other properties, included the following:—A. Kauffmann, *A Boy and two Girls*, with a bow and arrow, seated in a landscape, 44 in. by 56 in., 125 gns.; J. Ostade, *A Frozen River Scene*, with cart and figures, 25 in. by 37 in., 105 gns.; H. Singleton, *The Tithe Pig*, 13½ in. by 11½ in., 42 gns.; and J. Crome, *Sprowston Mill, Norwich*, on panel, 13½ in. by 19½ in., 250 gns.

The sale on Saturday, July 9th, was one of the several interesting dispersals of the season. It comprised the pictures of old masters of the late Mr. T. L. Thurlow, of Baynard's Park, Surrey (whose forty-eight lots produced £2,598 7s. 6d.); the collection of the late Mr. Edmund Macrory, K.C., of 19, Pembroke Square, W. (the twenty-three lots realised £7,100 os. 6d.), and various other properties, the whole sale of 140 lots showing a total of £12,506 8s. 6d. The interest of the day was largely centred in the series of six pictures by George Morland, depicting the "History of Laetitia, respectively entitled *Domestic Happiness*, *The Elopement*, *The Virtuous Parent*, *Dressing for the Masquerade*, *The Tavern Door*, and *The Fair Penitent*. Each of these pictures measures 17½ in. by 13½ in., the origin being as follows:—About the year 1786, there appeared a song called "The Progress of a Race Horse," which had a great popularity; the song was quickly parodied, and the parody itself had a great vogue: it dealt, not with the story of a racehorse, but with the everlasting theme of the progress of a girl from innocence to depravity, and thence to penitence. The author of the parody desired to have it published with about sixty other songs, with the music or tunes to which they were written, and approached several prospective publishers, but the expense and the risks were more than any of them cared to embark upon. One of the publishers to whom application was made was J. R. Smith, the well-known engraver, to whom the story



## In the Sale Room

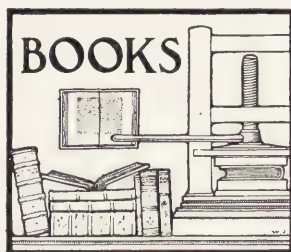
suggested an idea. He commissioned George Morland to paint a series of six pictures on the subject, and Morland, at that time in the prime of his life as an artist, quickly produced the pictures, for which he probably only received a few pounds each from Smith. The series was engraved by J. R. Smith, and published on January 1st, 1789, and appear to have at once been highly popular. The pictures remained completely hidden until 1853, when five of the six (the first, *Domestic Happiness*, was missing) occurred in the sale of Thomas Jolley (a London orange merchant, and a well-known collector of rare books), at Christie's, and realised 225 gns., and since that time they remained in the family of the late owner. In 1881 these five were exhibited at the Old Masters at Burlington House, and whilst on view there the missing picture was discovered to be in the possession of Mr. T. M. Whitehouse, who eventually sold it for 350 gns. to Mr. Macrory. It is hardly necessary here to refer to the widespread interest and excitement which the series produced so soon as they were hung on Messrs. Christie's walls, and it must suffice to say that the set realised 5,600 gns. There was only one other picture in Mr. Macrory's collection which calls for special notice, and this was a beautiful little example of G. Terburg, *A lady at her toilet* (her face is seen reflected in a mirror), attended by a page and a maid, on panel, 13 in. by 10 in., and this fell at the totally unexpected price of 1,020 gns.

The more interesting of the Thurlow pictures, many of which were exhibited at the Tudor Exhibition, New Gallery, 1890, and at a similar Exhibition held at Manchester in 1897, included: Sir A. More, portrait of *Sir Thomas Gresham*, in dark robe trimmed with fur, dark cap with jewels, holding gloves in his right hand, on panel, 46½ in. by 33 in., 125 gns.; D. Mytens, portrait of *Queen Henrietta Maria*, in rich blue dress with slashed sleeves, wearing a pearl necklace and pearls in her hair, 39 in. by 34 in., 135 gns.; Rembrandt van Ryn, portrait of *A Youth*, in brown dress trimmed with gold, and large fur cap, wearing his hair long upon his shoulders, 25 in. by 20½ in., 200 gns.; and F. Zuchero, portrait of *Queen Elizabeth*, in black velvet dress, richly ornamented with jewels, large lace ruff and cuffs, and wearing chains of jewels about her shoulders and round her sleeves; on her head is a small jewelled crown, and she carries a peacock's feather fan in her left hand, on panel, 37 in. by 27½ in., signed with monogram "F. Z. Fec: Cit. Lond., 1587," 620 gns. This very interesting portrait is in an oak case, with four comparatively modern daubs representing Sir Walter Raleigh, Lord Burleigh, Earl of Essex, and Earl of Leicester. The other properties included:—T. Gainsborough, portrait of *Master Burton*, son of the manager of the theatre at Bath, in red coat with green vest, 30 in. by 25 in., 155 gns.; P. de Hooghe, *An Interior*, with a lady and a gentleman at a table, attended by a negro page, a maid attending to the fire in the foreground, 26½ in. by 33 in., 230 gns.; Sir T. Lawrence, portrait of the *Hon. Mrs. Litchfield*, in white dress with a coloured scarf over her shoulder, 29 in. by 24 in., 230 gns.; and G. Romney, portrait of *John Chaplin*,

in grey coat, with vest and black breeches, powdered hair, resting his right hand on his hip, and holding his hat and stick in his left hand, 50 in. by 40 in., 370 gns.—this portrait and the companion one of Mrs. Chaplin were painted in 1781, the artist receiving 80 gns. for the pair; they were both exhibited by Mr. Henry Chaplin, M.P., at the Old Masters in 1890, and that of Mrs. Chaplin was sold privately to Mr. W. W. Astor.

The concluding Saturday sale of the season (July 16th) was made up of modern pictures and water-colour drawings from various sources, and the following were the more important lots:—Two drawings by H. Fantin Latour, both 21 in. by 16½ in., and dated 1864, a dish of fruit and lilies in a vase, 170 gns.; and a bunch of wild flowers in a glass, 175 gns.; and the following pictures: G. Morland, *The Beggars*, 24 in. by 29 in., 100 gns.; W. Shayer, sen., *The Mid-day Meal*, 39 in. by 42 in., 62 gns.; W. Muller, *A River Scene*, with buildings, barges, and market-boat, 33 in. by 53 in., 95 gns.; and J. H. Weissenbruch, *A Landscape*, with a cottage, peasant, and cow near a canal, 28 in. by 39 in., 260 gns.

JULY practically brings the auction season to a close, the few belated sales that take place in August being



regarded merely in the light of necessities, or, at the best, as useful for the purpose of clearing off accumulations not sufficiently important to be held over till October. The season that has just closed has been all in favour of buyers and correspondingly unfortunate

for those collectors who have their shelves piled high with volumes they bought when times were better. No true lover of books regards his store in the light of merchandise or would be tempted to part with his friends, as he has ever been accustomed to call his books, simply because their price in the market has increased since he acquired them, but, on the other hand, it is unpleasant to be reminded of the fact that he might, by waiting a little longer, have obtained more for the same outlay. There's the rub. He might have obtained much more for his money had he invested this season rather than several seasons ago, for all this year prices have been falling continuously, save in the case of very rare and costly volumes. These always command their price, a price that is ever increasing and might be relied upon to do so even were London to be burned down yet once again and the Stock Exchange to collapse in a panic.

July is rarely a good month from a seller's point of view. The market is jaded, choked full to repletion, and the mass of purchases needs digesting. This July was, on the whole, one of the worst experienced for many years. But for the auctioneers' commission of 12½ per cent., plungers might have bought practically everything worth buying at current prices to sell again in the fall of the year, and should have reaped a handsome profit with



little risk. But the commission—always charged to the vendor—blocks the way to enterprises of this kind. Take the first sale of the month, that of a miscellaneous collection held at Sotheby's on the 1st and 2nd. The total amount realised was only about £1,100 for some 920 "lots" in the catalogue, which contained really nothing out of the ordinary. Chaloner Smith's *British Mezzotinto Portraits*, 4 vols., with the collection of portraits, an indispensable work of its kind, fell to £22 10s. (original cloth), and Redford's *Art Sales*, 2 vols., 1888, to £18 5s. (original cloth), a similar sum being realised for the *Concilia Magnæ Britanniae* of David Wilkins, 4 vols., folio 1737 (calf). Nothing but an "art wave" of irresistible force could have elevated a book like Redford's *Art Sales* to the position it occupies. Excellent for some purposes, it is of no use whatever as a guide to current prices of pictures and drawings. It ought to be brought up to date. On July 6th, Messrs. Robinson & Fisher held a sale, at which Smith's *Catalogue Raisonné* of the works of the Dutch, Flemish, and French painters, 9 parts, 1829-42, realised £39, a close price; and two copies of the works of Sir Joshua Reynolds, each in three volumes, £74.

On July 7th and 8th Messrs. Puttick & Simpson sold a number of books which, if not particularly good as a whole, were at any rate no worse than others disposed of about this time. We are tired of referring to Malton's *View of Dublin*, and Ackermann's works on Oxford, Cambridge, and the Abbey Church of St. Peter's at Westminster. These books and others like them were forced up to ridiculous prices last season, and shew every sign of falling to pieces the next. The booksellers are—many of them—overstocked, and for the present, at any rate, must postpone the inevitable downfall by every means in their power. The most noticeable work sold on this occasion was perhaps the *Architectural Works* of Robert and James Adam, two vols. in one, 1822, which brought £49 (half bound). This work is complete in three vols., imperial folio, 1773-1822, containing 105 large plates. It was reproduced by Mr. Batsford in 1880, and again three years ago. The complete work in its original form is not often met with. One belonging to the late Mr. F. T. Pilkington realised £29 at Sotheby's in November, 1898 (one plate missing). A book which excited a great deal of interest at the time of the Coronation brought no more than £10. This was Sir George Naylor's *Coronation of George IV.*, published by subscription in two parts, atlas folio, at £12 12s. each. Parts 3 and 4 were afterwards added by Bohn, who re-issued the whole work at £12 12s. For years it lay hidden away, nobody seeming to take the least interest in it. In January, 1902, it suddenly loomed on the literary horizon, several copies realising as much as £22 and £23 each. By April the price had fallen to about £15, and by June to £10, one copy in half morocco (loose) bringing as little as £6 5s. in that month. This shows what popular excitement can sometimes do to exalt a book in the market, and how advisable it is to wait till it has spent itself.

The miscellaneous sale held by Messrs. Sotheby on

July 7th and two following days was also below the average in point of quality. A complete set of *Punch*, from its commencement in 1841 to the end of June, 1902, consisting of 122 volumes bound in 61, uniform half calf, brought no more than £10 5s., notwithstanding the fact that each of the volumes belonged to the original issue. The binder's bill must have amounted to as much at least. The *Encyclopædia Britannica*, the whole 36 volumes in half morocco, 1875-1903, fell to £14 10s., and is surely destined to fall much lower in the immediate future. From a commercial point of view it does not pay to have anything to do with Cyclopædias, as the older they become the less they are worth. Nothing presents a more pitiful appearance than an obsolete work of this class, and all Cyclopædias are unusually susceptible to the inroads of time. The only really important book disposed of at this sale was Allot's *England's Parnassus*, 1600, which realised £22 (two leaves defective). These choicest Flowers of our modern Poets, were reprinted by Park in the *Heliconia*.

The late Mr. Julian Marshall's library, sold on the 11th and 12th of July, contained *inter alia* a large number of works on Music, many of them of considerable interest. His collection of books on Cards and Gaming was also of importance, as it covered a great deal of ground. None of these were, however, of exceptional value, and it is not necessary to do more than refer to them as having appeared for sale. The interest attaching to the collection as a whole centred in the Musical works, though the highest amount realised for any single lot was obtained for Seymour Haden's *Etudes à l'Eau Forte*, published at Paris in 1866, a work that always commands a high price, as not only is it important in itself but very difficult to meet with, since no more than 180 copies appeared owing to several of the more delicate plates failing. This copy, which realised no less than £168, contained eleven additions in the form of autograph presentation "states," and was therefore of quite exceptional interest. The first of the Musical works to attract attention was Thomas Bateson's *English Madrigales*, original editions of the two sets, 1604-18, unbound, £17 10s. Bateson was the organist of Chester Cathedral. He is referred to in the third volume of Hawkins's *History of Music*, and also in the work by Dr. Burney. John Bennett's *Madrigalls to Foure Voyces*, containing the first works and the Altus, Tenor, and Bassus Parts, small 4to, 1599, realised £19 10s. It is amusing to find that the four pieces are priced by Lowndes at 15s., all they seem to have been worth in his day. Another important work of the same class is Orlando Gibbons's *First Set of Madrigals*, containing the Cantus, Altus, Tenor, Quintus, and Bassus parts, published in separate sections in 1612, small 4to. (£38 15s.) The Tenor volume is dedicated to Sir Christopher Hatton and contains twenty songs. The entire work was reprinted in score by the Musical Antiquarian Society in 1841. George Kirbye's *First Set of English Madrigalls*, small 4to, 1597, brought £20 5s. (calf); Lawe's *Ayres and Dialogues*, the first, second, and third books, 1653-69, small folio, £15 5s. (calf); Morley's *First Booke of Balletts*, the four parts complete, 1595, small 4to, £38 15s.



## In the Sale Room

(unbound, two leaves imperfect); Purcell's *Sonatas of iii Parts*, 1683, 4to, £29 15s. (original covers); and Wilbye's *English Madrigals*, the two sets, 1598-1609, small 4to, £48 10s. (unbound).

The library of the late Sir Albert Woods, Garter King of Arms, which Messrs. Sotheby sold on the 15th and 16th of July, consisted mainly, as might be expected, of Genealogical and Heraldic works. The total amount realised was some £1,415 for 685 lots in the catalogue. A series of *Peerage Cases*, comprising 132 volumes, realised £102, and a complete set of *Notes and Queries*, 1849 to 1903, with the Indexes to Series I-VIII., in all 116 volumes, £24 (original cloth). Volumes of an ordinary character there were at this sale in plenty, but nothing of paramount importance. Sir Samuel Meyrick's *Heraldic Visitations of Wales*, 2 vols., printed at Llandovery in 1846, brought £10 15s., and *Loyal Volunteers of London and Environs*, 1799, 4to, £19 5s. This latter work was originally published in parts or numbers, and in that form is very scarce. It contains 87 plates, designed and etched, coloured, and finished in gold by the redoubtable Rowlandson. Seven or eight years ago a sound copy used to bring from £12 to £15.

Apart from an important letter in the handwriting of Burns, which realised £62, Messrs. Sotheby's sale of July 20th and three following days contained nothing of much interest, if indeed we except *Thackeray at Clevedon Court*, 1860, which brought £31. We suppose that anyone who had bought the mass of books, sold on these dates, would have "erected" a library of very considerable working interest, but unfortunately books of practical utility are seldom valuable from a pecuniary standpoint. The aristocrats of the bookshelf form a close co-operation, and are recruited for the most part from scarce editions of masterpieces. Each is a masterpiece of something or somebody; each has a specific reason for its existence, and an apology, so to speak, for its life. Utility has become a bookish curse. It may have its merits as an adjunct, but as a primary qualification it is anathema to the gilded book-lover. "Books like these are not to read," chorussed a little coterie of so-called Bibliophiles, in reply to a remonstrance, ventured by one who stood aghast to see the ignorant Huns deliberately destroy half a dozen inferior copies of a very scarce pamphlet. They had "pooled" the joint stock, selected the best part of it, and made equal division; then burned the remainder, lest you and I should at any time share with them the glories of possession.

At Hodgson's on July 26th, another copy of Seymour Haden's *Etudes à l'eau Forte*, 1866, sold for £96, a series of 31 volumes of the *Tudor Translations*, 1902-03, for £26, and *Tales of my Landlord*, first edition of the first series, 4 vols., original boards, for £75. This sale, which was the last of the season so far as Messrs. Hodgson were concerned, contained little else of importance. On the 28th and 29th Messrs. Sotheby brought the season to

an actual close with a collection of books gathered from various sources, and of a very miscellaneous character. The catalogue was not an extensive one, but it contained a number of entries of very considerable importance, from which the following selections may be made:—Brathwait's *Strappado for the Divell*, 1615, £30 10s. (original sheep); Midgley's *Carolodes*, 1689, £19 (half bound); Butler's *Hudibras*, genuine editions of the three parts, 1663-4-78, £40 (morocco); De Foe's *Moll Flanders*, 1721, £130 (original calf); *Shakespeare's Works*, 9 vols., 1747, annotated throughout by the celebrated Dr. Dodd, £131; Nash's *Christ's Teares over Jerusalem*, 1613, £13 10s. (unbound); Chapman's *Seaven Bookes of the Iliades of Homere and Achilles Shield*, 1598, £291 (old vellum); *A First Folio of Shakespeare*, £420 (title missing and some leaves defective); and *Burns's Poems*, Kilmarnock, 1786, £220 (morocco extra). The total sum realised by this sale was £3,833 8s. 6d.

THE lethargy always apparent at the end of the season was especially noticeable in the London auction rooms,

the sales being for the most part of little interest or importance. On the fifth a collection of old English and Oriental porcelain was sold at Christie's, but only two items attained three figures. The first, a pair of powdered blue bottles, with bulbous necks, enamelled with panels of kyilins, birds and flowers, in famille verte, 10 in. high, was knocked down for £341 5s., and the other, which made £120 15s., was a pair of old Chinese cylindrical vases, enamelled with dragons and flowers on alternate green and crimson ground, 11½ in. high.

A sale of furniture and china on the 8th attracted some little attention, but the only piece of any importance was a Louis XVI. settee and a pair of fauteuils covered with old Beauvais tapestry, with hunting subjects and flowered borders on a blue ground, which realised £294.

One item of considerable importance appeared under the hammer at Christie's on the 12th, namely, a fine miniature by Nicholas Hilliard, representing Mary Queen of Scots, and dated "Anno Dom, 1581." The Queen is three-quarter face, and wears a black cap and dress. The miniature is painted with an ultramarine background upon a playing card. For this fine example of English miniature painting £861 was given, from an opening bid of £20.

The last silver sale of the season occurred on the 14th, but few high prices were obtained. The best sum given was that of £13 an oz. for a Charles II. porringer and cover, with a London hallmark, 1666, and maker's mark, G.V., in octagonal shield, weight 19 oz. 10 dwt. A Commonwealth porringer of very similar design, London hallmark, 1685, but with a modern cover, went for £122, or £6 per oz., and a Queen Mary Apostle spoon, with a figure of the Master, London hallmark, 1555, maker's mark, I.F., realised £92 8s.





## SPECIAL NOTICE

With the current issue of *THE CONNOISSEUR*, we are inaugurating an entirely new system for dealing with the numerous queries addressed to us each month by our various readers, which will considerably facilitate the work of the correspondence department, and thus ensure much greater promptness in giving replies than has hitherto been possible. We venture to anticipate that the arrangements we have now made for assisting our readers to obtain reliable information regarding art and other matters interesting to the collector will prove very serviceable and considerably enhance the value of the correspondence columns.

Commencing with the present month, each number of the magazine will contain a coupon, which must in future be enclosed with all enquiries sent to us. The coupon will be found in the advertising pages, and under no circumstances will any enquiry receive attention which is not accompanied by the said coupon.

Queries of general interest will be answered in strict order of priority in these columns as space permits, but where an opinion or valuation of a specific object of art is desired, the same should be sent for examination.

In the latter case full particulars regarding the object and information required, together with the coupon, must first be sent, and the fee, which will vary according to the nature of the enquiry, will then be arranged between the owner of the object and ourselves. No article may be sent until all arrangements have been made.

All cost of carriage both ways must be paid by the owner, and articles can only be received at owner's risk. No responsibility will be accepted by the proprietors, Messrs. Otto, Limited, in the event of loss or damage to articles whilst in our possession, which should in all cases be covered by insurance. Valuable objects should also be insured against damage in transit, or if sent by post, registered. Policies covering all risks can be obtained through us at nominal rates on application.

Communications and goods should be addressed to the "Correspondence Manager," *THE CONNOISSEUR*, 95, Temple Chambers, Temple Avenue, London, E.C.

**Books.**—W. S. H., New Malden (4,006).—The selling value of Ashburton's *History of England* is practically nil.

W. B. S. (3,973).—We cannot estimate the value of your copy of Howard's *Encyclopædia of Arts and Science* without further particulars regarding date of publication, binding, etc. Send your address.

E. L., Chelsea (4,127).—A large paper edition of Hume's *History of England* realised £12 at a sale recently, but ordinary copies are very plentiful, and generally sell for about 45s. To be complete the work should consist of thirteen volumes, so that there are apparently five volumes missing from your set, which

will of course depreciate the selling value considerably. It is possible, however, that the binder may in some cases have bound two volumes in one. Send to us for examination. See also answer to F. E. C., Midsomer Norton (3,797), in August issue, 1904.

M. H., Edge Hill (4,048).—A first edition of Raleigh's *History of the World*, published in 1614, is worth about three guineas; but your reprint, issued in 1652, would not fetch more than 30s.

T. C. D.—S., Walton-on-Thames (4,001).—Your Buttick's *New Spelling Dictionary* is too late an edition to have any special value.

H. W. C., Coventry (3,993).—Spenser's *Faerie Queene* is one of the many valuable books of the Elizabethan period. A fine copy of the first edition, published in 1590, realised £221 at auction recently, but the 1819 edition would fetch very little.

D. S., Bath (3,938).—Your *Bible History*, published in New York, 1811, is of comparatively little value. The valuable American books are those which were issued during the early part of the eighteenth century.

M. R., Sevenoaks (3,991).—Chamberlain's edition of *Holbein's Portraits*, 1792, is a very difficult work to appraise without examination. Prices vary from £5 to £50, according to binding and condition, but the average value of a copy is about £20. Send for examination.

H. B., Lavender Hill (4,053).—*Memoirs of the Private and Public Life of Napoleon Buonaparte*: works of this class are not at present in demand, and their value is very nominal.

J. W.—E., Beckenham (3,897).—The value of Harrison's *History of London*, 1776, is about 30s. Advertise your copy in *CONNOISSEUR REGISTER*.

J. B., Hereford (3,958).—*A History of Madeira* is one of the many books with coloured plates published by Rudolph Ackermann, worth about £2 10s. The most valuable publications of this firm are those connected with sporting subjects.

**Coins.**—H. F. W., Diss (3,883).—The coins, of which you send rubbings, generally fetch about 50 per cent. above face value. The James I. gold piece is 20s., not 30s. as stated.

R. C., Hull (3,563).—The rubbing sent is of a brass weight used for testing half-guinea pieces, value 10s. 5d.

W. A., Glasgow.—Unless your Charles II. half-crowns are in mint state, their value is very small.

J. D., Diss (3,828).—The George III. half-guinea pieces, mentioned in the May *CONNOISSEUR*: as having realised high prices at Sotheby's recently, were patterns. Ordinary specimens fetch about 14s. apiece. Victorian silver three-halfpenny pieces have little value.

S. B., St. Austell (4,035).—Your gold coin is a Roman "Solidus," worth 13s.

W. L. S., Kensington (4,034).—Your George II. five-guinea piece is in excellent condition, and should fetch about £7.









**MISS FARREN.**

*Engraved by Mr Collyer from a drawing made by M. Donnman  
for the Scenery at Richmond House.*



# THE DUKE OF FIFE'S COLLECTION AT DUFF HOUSE

THE DUKE OF FIFE'S COLLECTION  
AT DUFF HOUSE PART II.  
BY THE LATE MRS. K. WARREN  
CLOUSTON

*Revised and Completed by her sister  
M. Crosby Smith*

THE library stretches the whole length of the back of the house, with its windows looking towards the sea. The severity of the white panelling is relieved by a decoration of gold, and two fine Chippendale mirrors, with his unmistakable long-beaked bird, occupy the space between the windows. Here the walls are devoted to family portraits. Above the mantelpiece is the famous full-length portrait of James, fourth Earl of Fife, by Sir Henry Raeburn. It represents him at the age of 30, in the dress of a Spanish General, with a sweet and benignant face. A full length portrait, in court dress, of James, second Earl of Fife, by F. Cotes, is not so interesting artistically, but to the second Earl of Fife Duff House owes more than to any other of its owners. His culture is still shown by his fine collection of pictures, and his art knowledge by a catalogue of his treasures, which he compiled in 1798,

with a dedication to Benjamin West. He built in the grounds, about 1790, a Mausoleum, which has ever since been the burial place of the Fife family. A portrait of his successor, Alexander, third Earl of Fife, by G. Pope, hangs close by.

The most exquisite picture here is that of a lady, Mrs. John Duff of Muldavat, the wife of a reputed ancestor of the Duke of Fife, by George Jamesone, 1643, of which a reproduction is given.

It was in this room, in 1787, that Dr. Nicol lingered, admiring the rare classics and Spanish books on the shelves whilst Robert Burns (who had accompanied him) went back to the drawing-room to have another peep at the pictures, especially the Stuart

portraits, for as his friend Clarinda (Mrs. M'Lehose) truly said: "He was ever a beautiful rebel in his heart." A pathetic anecdote is told of Robert Burns's visit to Duff House. He and Dr. Nicol had been breakfasting with Dr. Chapman, who sent a little lad of thirteen, one of his scholars, after them with a book. In consequence the child accompanied them. Dr. Nicol asked if he knew who his friend was, if he had read his poems, and which he liked best. The boy replied that he liked by far the best "The Cottar's Saturday Night,"



ALEXANDER, THIRD EARL OF FIFE

BY G. POPE





MRS. ABINGDON

BY SIR JOSHUA REYNOLDS



## *The Duke of Fife's Collection at Duff House*

though it made him greet when his father made him read it to his mother. Burns, looking intently into his face, replied: "I don't wonder, my callant! for it made me greet when writing it at my father's fireside."

The white Marble Hall, the approach to the Staircase, is marked by a cold beauty, very much in contrast with the warm bright colours of the rooms.

Everything here is in keeping with this. The large case of magnificent dessert service and vases of Dresden china, especially made for and presented to the Duke of Fife by the King of Saxony in 1882, when he had invested His Majesty with the Order of the Garter—an embassy entrusted to him by our late Queen; the white marble bust of the Duke's eldest sister, the Marchioness of Townsend; marble-topped tables and cases of curios carry out the unique effect of the marble

floor. It affords a breathing space in which one's senses rest before they glow anew with admiration for the pictures and warmer beauty of the State Drawing-room. In this hall is the charter granting lands to Robert Dhu (black) or Duff of Skene, from Robert the Bruce in 1317, in which in return for Skene having saved the King from the attack of a boar, he is granted land as far as an eagle flew. In the same case is a dagger, mounted in ivory and silver, said to have belonged to this famous Scottish King. Two fine cabinets (one Italian with

scenes inlaid in wood, the other Dutch with characteristic scenes inlaid in marble) and an inlaid French writing-table and commode, stand here. The bandy-legged Queen Anne chairs have had the old needlework which formerly covered them replaced by an exquisitely-wrought tapestry, chosen for this purpose by H.R.H. the Duchess of Fife.

A bold broad staircase leads to the first storey, of

which the high walls afford fitting space for some large canvases, chiefly portraits of royal personages in addition to those of the 1st Earl and Countess of Fife.

Sir Peter Lely is represented by several examples, all after the same pattern—the long wig, and the robes held up by the hand. His three-quarters-length of the Duke of York, afterwards James II., is historically interesting. The companion picture of his first wife, Anne Hyde, Duchess of York, the mother of two



MRS. DUFF OF MULDAVAT

BY GEORGE JAMESONE

English Queens, hangs in the State Drawing-room.

Sir Godfrey Kneller was chosen by the Duff family as a portrait painter, and is seen to advantage in his full-length of Lady Janet Duff. His pictures of William and Mary do not sufficiently individualize his distinguished sitters, but his George I. in royal scarlet, hung at the head of the staircase, is worthy of notice. Besides the Lelys and Knellers there are several rarer and more valuable pictures.

John von Bockhorst is represented by a large canvas, *The Vegetable Market*; A. Hondius by *Acteon*, as



a hunted stag, worried by his own dogs; Cuypp by a refreshing scene of peasants; Van der Neer by a fine river-landscape; and Isaak van Ostade by a Dutch scene, *Travellers entering an Inn Door*, bringing to mind a similar painting of his in the Louvre. Cornelis Janssens has portraits of that well-known military man Sir Horace Vere and Lady Vere, executed in 1618; and Paul van Somer, a charmingly meditative head of the famous Francis Verulam, Lord Bacon.

A quaint hatchment-shaped picture of Charles I., the armorial bearings of twelve of his adherents surrounding his head, holds one by its peculiarity. It was originally painted for the Duke of Buckingham, but the artist is unknown. It was taken from Whitehall Palace, whence it passed into the possession of the University of Oxford. Some good pictures are to be found in the hall upstairs, among which is an interesting portrait of the Earl of Suffolk, by Van Somer.

The plan of the higher storey follows the first floor, just as the State Drawing-room repeats the Vestibule, whilst to the

right *en suite* is the Duke and Duchess's bed-chamber. To the left of the Drawing-room is a very prettily arranged Sitting-room, originally planned for the Prince of Wales (Edward VII.) in 1883. The smaller or royal blue drawing-room, across the corridor and above the library, occupies the whole length of the back of the house. Next to the Duke and Duchess's bedchamber are the apartments of the Ladies Alexandra and Maud Duff.

In the corridor between the two drawing rooms stands a picturesque statue, a copy of the *Venus de Medici* (by Gian Bologna, at Florence, produced for Prince Francesco de Medici), placed in a niche specially prepared for its reception. It is, strange

to say, the only full length piece of sculpture in Duff House.

Adam's *chef d'œuvre*, the State drawing room, bears everywhere the impress of his taste. Restfulness—the peace produced by a great conception successfully carried out, descends upon those fortunate enough to enter here. The room is of a very lofty and elegant design, for “the coping of the Sallon is carried up two full stories,” as we are told in the architect's description of Duff House. The moulding of the ceiling is circular, and from the centre descends a handsome candelabrum. Ecu is the colour of

the walls, with mouldings and ornaments in white bas-relief, whilst hangings of gold brocade afford a deep toned setting for the lighter shades used in the wall decoration. The three doors are exquisitely worked with white ornamentation round the panels, and the space between filled in by festooned scarfs. This is said to have been arranged comparatively recently by the late Countess of Fife, to make the originally



THE MARBLE HALL

plain doors in unison with Adam's original decorations.

The mantelpiece is an Adam's design of almost perfect workmanship. A representation of Britannia seated in a car drawn by three lions, with the angel of victory heralding her approach, is the central figure, whilst dishes of fruit with festoons of leaves and corn complete the idea. Round the grate is a band of mottled marble; even the steel next to the fireplace is finely painted and ornamented with medallions of classical figures. It is to the Adams we owe the introduction of polished steel grates and fenders, and one remarkable feature in all the rooms here is the beauty of these polished adjuncts to the fireplace.

Between the windows are two Adam commodes in



## *The Duke of Fife's Collection at Duff House*

white and gold, with plaques of Wedgwood china, whilst the French plates in the centre of the doors appear as if added at a later period. Small gilt tables upholstered in crimson plush are apparently specimens of Johnson (one of the contemporaries of Chippendale, whose articles bear a slight though grotesque resemblance to those of his greater exemplar). Long-beaked herons, youthful mermaids supporting coquillage, and angelic cherubs riding on dolphins form the table stands. The flower stands, decorated with arum lilies, shown in the sketch of the mantelpiece, are probably by the same carver.

The charm of the state drawing-room is enhanced by the attractive and valuable paintings, which make the walls like unto an art gallery.

Van Dyck is well represented by two splendid examples, in armour, of Thomas Wentworth, first Earl of Strafford, and Patrick Ruthven, Earl of Brentford, both adherents of Charles I., as well as by a smaller portrait of William, Earl of Pembroke, not so good in colour.

Spanish art is seen in two Scriptural subjects,

*Jacob journeying to meet Esau*, and *Laban searching for the images as secreted by Rachel*, by Ignazio de Iriarte, who was so intimate a friend of Murillo that the latter often painted the figures in Iriarte's landscapes, and by another fine portrait by Velasquez of Catherine de Braganza, Infanta of Portugal, the neglected wife of Charles II., whose plain looks contrast strangely with the beauty of her patterned dress and lace.

A rare example of Palamedes is seen in the genre subject of a Cavalier and lady engaged in deep converse, entitled, *Conversational*, and Van der Werff has a pretty portrait of Henrietta Anne, Duchess of Orleans, the well-beloved sister of Charles II. Zuccherò appears in a fine full-length portrait of Sir John Gaze, in the robes of a Knight of the Garter, with a background of the Siege of Boulogne, at which he was present.

Mignard le Romain has a regularly French subject in the portrait of Princess Elizabeth, sister to Louis XV., and Michael Mierevelt represents Dutch art by *Lady's Portrait*, entirely in black and white.

The unknown is always an attractive quality, so that mention may be made of an interesting full-length portrait of Sophia Dorothea of Zell, the unhappy consort of George I., which was found rolled up at Hanover, though no one knows whose hand painted it. The painter of Robert Pierrepont, Earl of Kingston, is also unknown, though a whole history of his defeat and death on his pinnacle in the Civil Wars of Charles I. is introduced on the canvas, and the second Earl of

Fife states that the portrait has a strong resemblance to the print of the Earl of Kingston in Thane's collection.

A passionate love for Scotland is a striking characteristic of the Duff family, so that we need not be surprised to find that the second Earl commissioned William Tomkins to paint a view of Fife House, Whitehall, London, showing the bright red walks in the grounds which he

had formed of red gravel taken at great expense from Banffshire, so that he might say he stood on Scottish soil! This curious old picture hangs above the magnificent Adam mantelpiece.

Time and space fail me adequately to describe the articles of vertu which attract attention in this room. Two collections of miniatures, one of which is entirely in oil, contain portraits of those connected with Jacobite times; china of many different periods, and all specimens fine and interesting; needlework screens recalling feminine industry in bygone days; a glass case of historical and personal relics of the Fife family will afford pleasure to the ordinary sightseer as well as to the learned collector.

The Duke and Duchess's bedchamber is chiefly remarkable for a valuable painting of Princess Margaret,



THE ADAM MANTELPIECE IN THE STATE DRAWING ROOM





THE MARGRAVE OF ANSPACH



THE MARGRAVINE OF ANSPACH



## *The Duke of Fife's Collection at Duff House*

daughter of the Emperor Maximilian I. and consort of Philibert, Duke of Savoy, painted (according to the plate on the frame) by Germanus Klink in 1501. No particulars can be obtained regarding this artist, and art critics are unable to state who he is, or whether his name has been corrupted or abbreviated. The second Earl of Fife notes in his catalogue that he believes that this picture was painted in 1505, and that it had been sent to England. The imperial crown stands above the letters P.M.S. in different parts of the dress. There are several heraldic signs—a castle, a spread red eagle, a white boar, a beehive, a red lion rampant with bees around—and, over all, three different arms in the same crown are represented on the lady's robe. In 1513 she became Governess of the Netherlands, where she acquitted herself with distinction.

The ante drawing-room reflects the individual taste

of Agnes, late Countess of Fife, and is hung with decided colours. Adam's gilt furniture is upholstered in royal blue and ecru, whilst the velvet curtains over the windows and portières are of the same hue. The pictures are—as is usual in all the rooms at Duff House—an *embarras de richesse*. Two full-length Knellers—one of the Earl of Carmarthen, first Duke of Leeds, and the other of Barbara Villiers, Duchess of Cleveland—attract attention. Again, on either side of the mantelpiece hang two full-length Van Dycks, the finest Van Dycks in Duff House. One is of

James, Duke of Richmond, who was son of Esmé Steward, Duke of Richmond, and nearly allied to Charles I. This portrait was purchased from Lord Oxford's collection. The other is of Frances, the Duchess of Richmond, widow of Ludovic, Duke of Richmond, and daughter of Thomas, Viscount Venlow. It was for her sake that Sir George Rodney ran himself through with his sword when she deceived him by marrying Edward, Earl of Hertford. Upon the death

of the Duke of Richmond, she aspired to be the wife of King James I., then an old monarch. She is painted in her widow's weeds, with a miniature of the Duke of Richmond hanging at her breast.

The full-length presentation portrait of Agnes, late Countess of Fife, by Sir Francis Grant, P.R.A., which, together with the portrait of James, fifth Earl (hung in the library) was presented to them by a grateful tenantry in 1863, is fitly shown in this room.

Above the entrance-door is a fine portrait by Sir Peter Lely of Anne, Duchess of Richmond, from whom the present Richmond family is descended. This picture, formerly in the Royal collection, was sent abroad in times of trouble.

Two of the most interesting and curious portraits here are those of the daughters of Henry VIII., Queen Mary and Queen Elizabeth. Mary is represented as very fair, with yellow hair; but though stout in physique, she wears a forlorn and dejected expression. The artist is Antonio More. The portrait of Queen



THE EARL OF SUFFOLK BY VAN SOMER



## The Connoisseur

Elizabeth, representing her as past her prime, was painted after the repulse of the Spanish Armada, by Nicholas Hilliard, born at Exeter, 1547, died in London, 1619. He was appointed goldsmith, carver, and portrait painter to the Queen, so that he was evidently a *persona grata* to Her Majesty. We may know that his works were greatly admired at the time from Dr. Donne's allusion to him in *The Storm*.

"A hand or eye  
By Hilliard drawn, is worth an history  
By a worse painter made."

Another portrait by Hilliard of the same Queen, hung in the apartments of the Ladies Alexandra and Maud Duff, depicts her with the same careworn face, though with fewer jewels. Here she wears upon her breast the medal struck when the Belgic Provinces surrendered the sword. A specimen of this medal was in the collection of the second Earl.

Beneath the two Queens hang the gems of the room — a lovely little Spanish girl, by Murillo, and a female head by Berrettini Pietro de Cortona, marked by the tender grace which his paintings possess. There are two small portraits of the Margrave and Margravine of Anspach. It is uncertain

who painted these two portraits, but that of the Margravine in a costume of white and gold is a particularly attractive picture. Queen Elizabeth's faithful minister, William Cecil, Lord Burleigh, by Zuccherro, is here, with a face full of sagacity and of devotion to his queen and country.

The famous examples of Sir Joshua Reynolds—*Mrs. Abington* and *Jean, Duchess of Gordon*, formerly at Duff House, now hang at the Duke's London residence in Portman Square.

In one of the apartments of the Ladies Alexandra and Maud Duff is a relic dear to the Scottish heart. A piece of Stuart Tartan plaid given by Prince Charlie to Lady Mackintosh of Moy, who sheltered him after Culloden, carefully framed, treasured by the descendants of the Earl who helped to make him lose the battle. "Sic tempora mutantur."

A full-length portrait of Henry VIII. hung in the vestibule leading to the armoury interests rather on account of its history than of its artistic merit. It formerly belonged to Cardinal Wolsey who, when he was Archbishop, took it from Esher, in Surrey, to an old farmhouse in Yorkshire. Many years afterwards Sir Joshua Reynolds bought it. At his death, the second Earl of Fife purchased it for his collection. It is a reputed Holbein.



A SPANISH FLOWER GIRL

BY MURILLO





**T**HE BROTHERS ADAM      PART IV.  
(CONCLUSION)  
BY R. S. CLOUSTON

OF all the furniture designers of the eighteenth century, the two men most given to taking whatever they wished to appropriate were Thomas Chippendale and Robert Adam. The first of these has been called a thief, while the originality of the other has been lauded to the skies.

I think it is only fair to the memory of the old carver, as well as to the real advantage of the architect's great name, to examine the evidence in our possession as to their modes of adaptation.

When an artist, as is usually the case, permits himself to be imbued with the feeling of any particular school, his doing so is perfectly permissible, and the

strongest word which ought to be employed regarding his action is "Influence." If, on the other hand, it is not a school but a man he follows, and if not only that man's mannerisms and individualities appear in his work, but parts of it are more or less reproduced, it is mildly described in the artistic slang of the day as "Cribbing." As far as my reading goes there are only two individual men from whom Chippendale has ever been accused of taking anything. Most of his critics have given Chambers the credit (or discredit) of influencing his work in the "Chinese manner." As I have already pointed out, this is impossible as a mere matter of dates, and, in any case, without stopping to consider the relative artistic excellence, the results arrived at were as opposite as the poles. They certainly had the same origin, but they had no resemblance to one another.



COMMODORE FOR THE SECOND DRAWING-ROOM AT APSLEY HOUSE



In our own day we have two schools of painting whose centres are Glasgow and Cornwall. In each case the primary influence was French, but as we know them now, it would be difficult to mention two schools more entirely different; and anyone who cares to look into the matter can see that the Chinese of Chambers and the Anglo-Chinese of Chippendale are every whit as far apart.

For pointing out the influence of Johnson on Chippendale's later work I am myself responsible. I regret the influence as much as anyone, but simply because it was of a bad and demoralizing kind, which brought on his head some severe and well merited criticism. But Chippendale, even in this style, was not only immensely superior to Johnson, but so different that there can be no confusion between them.

It is impossible to contend for this as regards some of the work of Robert Adam. It may be blindness, but it is at least not wilful blindness which makes me unable to discriminate in the case of some of his early chairs and sofas between Adam and Chippendale, or Ince and Mayhew, or between some of his early chimney pieces and those by Chambers.

It seems to me that, in the interests of Adam's reputation, it is unwise to ignore this, and far better to admit it frankly and point out the excuses.

Most artists have done early work, some of which they would, if they could, consign to the flames. That Adam actually did so, as far as the designs are concerned, is made more than merely likely by the paucity of the early drawings which have been preserved, and, in some ways, it is almost a pity that he stayed his hand where he did, except that the history of his design is immensely more complete than that of any of the furniture makers of his time. If we had as full a record of any of the other men it is at least open to doubt if they would bear such close scrutiny.

It must also be remembered that Adam, as a comparatively young man, with great theoretical but no practical knowledge of his profession, was suddenly pitchforked into the premier position in British architecture, and an architect's business includes many things besides sitting at a desk and making drawings. From almost the first moment he set foot again on English soil he was one of the busiest men in the nation, and was here, there, and everywhere. The wonder is not that we find the work of his contemporaries mirrored in his, but that so little of it is apparent.

Adam's indebtedness to the English workers of his time was small, but with regard to Italian influence and to the designs of one particular man of that school

it is not so easily discounted. Part of his "stock-in-trade" which has been preserved along with other drawings in the Soane Museum is a volume of original designs by an Italian architect named Guiseppe Manochi. There can be little doubt that Adam made considerable use of these, for they show plainly in much of his early work, and even as late as 1768 there are drawings which are only too evidently the outcome of a study of this very book, while it is also fairly obvious that a great part of his style in decoration is founded on Manochi.

These remarks by no means apply to the whole of Adam's early work, much of which was as distinctive as the whole of it afterwards became, so that it is only fair to look upon the too literal copies as exceptions which owe their existence to the haste of a young architect with an insufficient staff attempting the impossible in rate of production. As the years went on we find his work becoming more and more distinctive, till at last his style in decoration attains a simplicity combined with grandeur utterly undreamt of by the man on whose work it was founded. It is curious to note that as he simplified his decoration, he made his furniture more ornate, until, after 1770, the two styles he began by working in met and became really homogeneous. That this resulting style has an indisputable claim to originality in the best sense of the word is scarcely open to argument, but it is well to remember how he arrived at it, for, if nothing else, it was part of the history of the man.

Nor was it only Italian art which influenced Adam. Some of his chairs, and much of his other furniture, are of direct French origin. It would be surprising, if we were not prepared for it, that no one should have considered it worth while calling attention to the fact in capital letters, but Adam could take the horse out of the field without anyone disputing his right of possession, while Thomas Chippendale represents the other man mentioned in the proverb.

There can be no doubt that the decoration of furniture with painting, inlay and plaques was taken from France, and Adam was certainly at least among the first to adopt the new method. France was then the country on which the eyes of the civilized world were focused, and she continued to be so for more than half a century. Nor was it only in art that England felt the influence. The French monarchy was hastening to its end, if not in a blaze of glory, at least in a magnificent display of fireworks, and it is difficult for contemporaries to diagnose correctly the symptoms of decadence. There were people then, as there always have been and always will be, who cried "wolf," but it is doubtful how much they believed in their own warnings. England as a whole certainly



## *The Brothers Adam*

did not see the rotten state of her neighbour, for never before had French influence been so paramount, affecting nearly everything from manners and customs to furniture. Our strong native school of painting kept that art free, or nearly so, from Gallic influence, for there was no French painter to compare with several of our best, but this was probably the one exception.

Whether or not Robert Adam was the first to re-introduce French influence into English furniture matters little even to those who would have preferred more native ideas, for the fashion would have come in any case, and, had it been without Adam's restraining hand, it is almost certain that it would have been carried to much greater lengths.

The last flood of French influence had come

They held a position in eighteenth century furniture design unparalleled till the advent of Sheraton, for Chippendale and probably Hepplewhite seem to have followed almost as much as they led, while, after the first few years, the Adams owe little to what was going on around them except as regards construction. In furniture, at least, that was Robert Adam's weak point, and there is no perceptible difference after James became his partner. When he adopted the French methods, Adam used them pretty much as he had Chippendale's. There is nothing strikingly new in construction; there are examples which can scarcely be told from the originals; but in the vast majority there is a retention of power and an individuality quite as striking as in any of his other work. The



DESIGN OF A CONFIDENTE FOR SIR ABRAHAM HUME

about twelve years before and it drew even Thomas Chippendale into its vortex. From this Adam had, practically single handed, saved the country. The flamboyant lingered on spasmodically through the sixties, but it was moribund, and Lock, its chief remaining preacher, was one of Adam's closest followers. If half a dozen of his designs for "table frames" were mixed up with the same number by Adam it would be almost impossible, without previous knowledge of the actual drawings, to re-arrange them correctly. Lock's designs are just as good as those by Adam, but then they are Adam pure and simple without any evidence of having filtered through another artistic consciousness.

The Adam brothers justly claimed not only to have formed a style but to have created a school of architecture, and, fortunately for English furniture, the same is equally true regarding everything they touched.

commode illustrated is an admirable example of his treatment in this respect. It is simple and delicate but has none of the trifling effeminacy which too close a copy could scarcely have been without.

I do not emphasise this indebtedness to the French from any wish to minimise Adam's originality. On the contrary I consider that his sane and healthy use of a frivolous and decadent period of design is one of the chief points to be admired in his work. I dwell so much upon it because it has, I think unwisely, been carefully left in the background. I have always utterly failed to understand the position of the admirers of any man's work, in whatever line, who claim for it absolute originality. In anything which has to do with mechanics from an up-to-date battleship to a bicycle, there may be many new points, but whatever approaches perfection is the result of slow evolution through hundreds or thousands of thinking minds.



This is so to quite as great, possibly even a greater, extent in art. Admitting that an artist could evolve a style which borrowed nothing from others, it could not be anything more than a foundation for successors to work upon, and would bear no greater resemblance, either in form or merit, to the ultimate result, when it had passed through multitudes of hands, than the trireme to the battleship, or the Dandy propeller to the motor bicycle. To contend for this mistaken view of originality, even by a *suppressio veri*, is anything but complimentary to an artist, more especially so if, like Robert Adam, his skill in combination was so great that he not only stamped the impress of his mind in his own works, but of that of a whole period.

To deny or ignore this French influence is not only to the disadvantage of Adam's name as an artist, it makes the study of the history of evolution in English furniture unnecessarily difficult, if not impossible of comprehension; while, taking it into consideration, we not only see the hand of Adam in Sheraton's return to severity, but in the delicate ornateness of the Hepplewhite period.

In his early works, as we have seen, Robert Adam was largely indebted not only to Chippendale models but to Chippendale's actual style. After the first five years came the period of purer works and severer lines by which, though unrepresented in the published designs, he is most generally known. This phase only lasted for some five or six years, and, as Adam designed most of his furniture in the succeeding period, examples of it are excessively rare and much sought after. Many of my readers will remember the magnificent sideboard and vases recently sold for an immense sum at Christie's, and which, though described in the catalogue as "Chippendale" were perfect examples of Adam's work at this time.

Though the decoration of furniture by painting seems only to have become fashionable in 1771, this does not mean that a piece so decorated may not have a prior date. In 1762, Chippendale published a design for a commode which showed stronger French influence than usual, the panels of which were intended for painting, and Robert Adam (or possibly his brother) designed an organ case for the Earl of Bute in the following year, in which there is a medallion with painted figures. It is possible, on the one hand, that many more such pieces were made, and on the other that even these were not executed. It is very questionable if many of the new designs in the third edition of the *Director* ever took shape except on paper, and the organ case is one of two designs for the same piece preserved in the Soane Museum.

Adam seems to have spared no trouble to please his clients. For many articles there are even more

drawings than this. Two designs for the Empress of Russia's harpsichord are included in the collection, and yet it was actually made from a third. Nor was it only as a young man or regarding some very special piece that he took such evident pains, there are, for instance, three designs of "turines" for Sir Watkin Wynn, and as many of the same article for the Duke of Northumberland.

The organ case just mentioned is of special interest to those who, like myself, attempt the difficult task of dating eighteenth century furniture. Adam had already used coloured medallions containing figures for the ornamentation of walls and ceilings, yet this is the one drawing I have been able to find where it was applied to furniture in the sixties. It is also remarkable that, when the brothers did so apply it, this is the first form it took.

It would seem to be at least possible that James is responsible for the innovation, as this is the year of his return from Rome, and had the idea occurred to Robert himself it is not at all likely that he would have waited eight years before using it again.

James does not seem to have been made a member of the firm on his arrival in England. In 1764, the brothers are alluded to as Messrs. Robert & James Adam, but in 1765, drawings are still signed "R. Adam, Architect," after that the signature is "Adelphi," a trade name probably chosen to show classical education as well as tastes, and which they used some years afterwards for their great speculation in the Strand.

So far as I am capable of judging, there is not such a change from the date of James's return in architecture as in furniture, and there is certainly no sudden breaking away in mural decoration. The tradition is almost universal, as mentioned before, that Robert designed all the furniture, but if that is so there are two facts left unexplained, the small number of the furniture drawings before 1763 and their change in character after that date. Whether Robert first of all absorbed James's style and proceeded more quickly in the line of evolution to which he was tending, or whether Robert himself was changing and dragged James after him, are things we can now only speculate on, and that not to any great advantage, for the designs, though so different in *motif*, are still sufficiently similar in style to have been all of them the work of one artist in varying moods.

When Adam arrived at the conclusion that it was necessary to make his furniture harmonise with his decoration, he was as thorough in this as in everything else. It had always been his custom to design a piece not only for a particular house, but for a particular room, and he now carried this practice still farther by





"FAN" INLAY ON A SLAB-TABLE DESIGNED IN 1775



ADAM SLAB-TABLE DESIGNED IN 1775



## The Connoisseur

not only seeing that the colour, but the design of the decoration was in keeping with the rest.

The upholstery of his early chairs and sofas was left plain, showing that it was either intended to be so, or that the choice of covering was left to the taste of the client, but from 1771 onwards the designs of the textile fabrics are as carefully considered as the structure of the piece, and are frequently, as in the *Confidante* illustrated, even more typical of the man.

There are several minor facts regarding details of design which are made very clear both by Adam's published books and the drawings at the Soane Museum. One of these is his re-introduction of the lion's paw into furniture. The claw and ball, which had died out fifteen or twenty years before his time, he never used, but the paw, which, but for a few isolated instances, had been relinquished in the fifties, he not only resuscitated, but made it one of his favourite forms. His use of it can scarcely be commended, for over and over again the leg of a table or a tripod has a ram's head at the top and a lion's paw at its base, suggesting rather curious views on natural history.

Adam seems to have been the first to use the honey-suckle pattern in this country, and his use of it is curiously like what we have already noticed in his painted medallions. He employed it from the first for his walls, but it is not till 1774 that we find it applied to a commode, nor till 1778 that it appears on a chair. Even then it is not what it became in the next decade when it was used as an alternative for the

Prince of Wales' feather. The chair he decorated with this design is a hall chair, and the honey-suckle takes up a great part of the back.

Adam's use of what is generally known as "Fan" inlay on a slab-table designed in 1775 is also probably the earliest of its kind. This design was also an old friend of Adam's, but it had nothing to do with a fan. It is simply one half of one of his favourite central ornaments for a ceiling, and what looks, in its divided state, like the sections of a fan with pointed corners, was, to begin with, an attempt to represent suspended drapery tacked up at regular intervals. The table itself is gilt, just as it would have been ten years before, but here medallions are let in to give colour. The figures of Sphinxes, somewhat resembling the Egyptian, but with realistically dressed hair, are also very typical forms of Adam decoration, and were largely employed by other designers of the time.

The collection of Adam's drawings form by far the best and most reliable guide to the study of design in the period they cover. It is a pity that there are so few chairs; but chairs have constructive difficulties of a kind which Adam, probably knowing his weakness, seems to have avoided; yet if we look at his work in furniture as a whole, it is impossible not to admit the wideness of his scope and the correctness of his eye. Bad drawings there are, but they form the exceptions, and if he was not the greatest of the eighteenth century furniture designers, which is at least open to argument, there can be no doubt whatever that he was the most consistent.







*J. Reynolds pinx.*

*J. M. Andell fecit*

*Lady Elizabeth Montagu*  
*Daughter of GEORGE Earl of Cardigan*

*Published according to Act of Parliament 1756, by J. M. Andell, & sold at the Golden Head in Covent Garden.*







## JAPANESE FACES BY H. C. SHELLEY

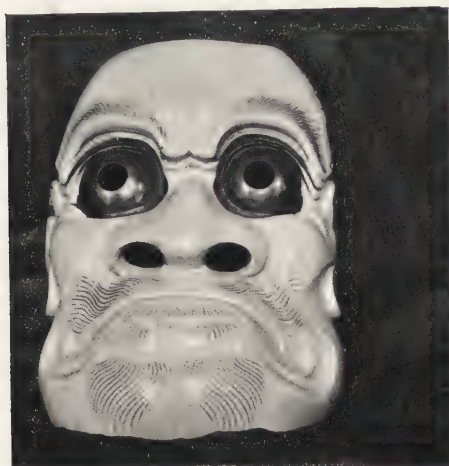
BLUCHER's famous ejaculation, "What a city to sack!" is only appreciated at its full worth by those who have some acquaintance with the priceless art treasures which are to be found in many of the private houses of London. Happily, the owners of these precious collections are, in most instances, willing to share their possessions with others. If they cannot exactly turn their houses into public museums, they are often generously willing to make an appointment with any whose interest in their belongings is strong enough to prompt an application for the privilege of seeing them. Such, at any rate, is

the case with General Sir Julius Raines, K.C.B., a distinguished Crimean and Mutiny veteran, who is the fortunate owner of an absolutely unique collection of exquisite Japanese ivory masks.

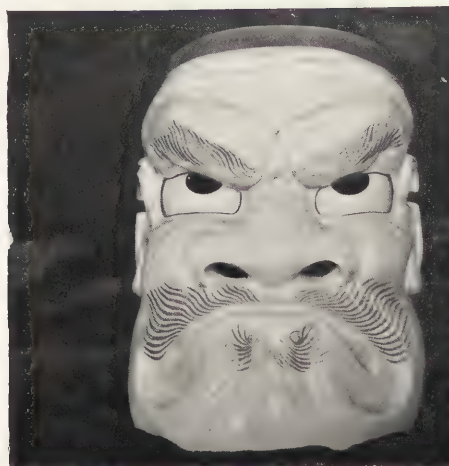
Perhaps it may seem daring to apply the adjective "unique" to any art collection, but in the present instance the epithet is fully justified. Two proofs may be cited, each confirmatory of the other. Although an assiduous collector of these masks, with numerous agents constantly on the alert to supply him with other examples, Sir Julius has not been able to make any addition to his collection for several years past. In fact, his series of one hundred and thirty-nine seems to have exhausted the market. Again, those who have inspected his collection, from time to



THE EMPRESS JINGO-KOGO AND HER  
PRIME MINISTER TAKEMONCHI



KAMINALI, THE GOD OF THUNDER



SHOKI, THE DEMON QUELLER

## *The Connoisseur*



YEMMA, THE KING OF HADES

time, have included two Japanese ambassadors to Great Britain, and they have both agreed in declaring that not even in Japan itself can such a collection be found.

To do justice to each of these masks in the way of individual description would render necessary

in every case a similar series of laudatory adjectives, and as this would become monotonous, because tautological, let it suffice in the main to offer one general characterisation which may do duty for all. Each mask is carved from a single piece of ivory, a fact which should be clearly kept in view when examining those examples which appear to be formed of two or more pieces. In all those cases the artist, while seeming to have cut through the material in which he worked and then joined it together, has really left somewhere a connecting link with the original piece of ivory upon which he started. The masks vary in size from two or three inches in height to an area sufficient to cover the human face, but whether it be small or large the same exquisite workmanship is found upon each. The photographs may be trusted to give a good general impression of the marvellous variety in facial expression attained by the artists who wrought these masks, but even they will fail to interpret successfully

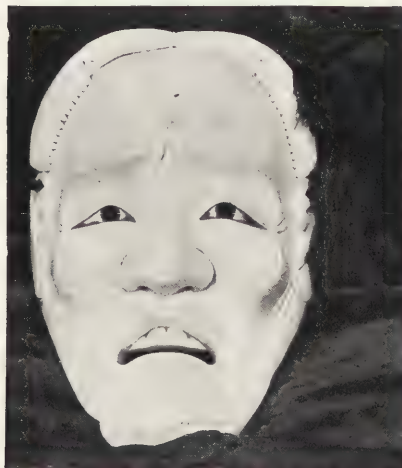
the wonderful finish, the faithful rendering of drawn or wrinkled skin, and the delicacy of line by which each mask is distinguished.

Whether these masks were ever intended for any utilitarian purpose is doubtful. In some instances they are so shaped on the inside and so fitted with silken tassels as to hint that they might be intended to



FUTEEN, THE GOD OF WINDS, AND AN AGED ROUÉ

be worn on the human face, but these little attentions to realism are not sufficient to prove that such was the purpose the artist had in view. In one case a mask may be cited as probably intended for stage purposes, but its imitation of an ancient wooden mask worn by Japanese actors cannot be regarded as conclusive on this point. The theory which has most in its favour is that which credits these faces in ivory as having been created originally for temple decoration. This view gains considerable support from the fact that many of the masks are representative of some of the numerous gods of Japanese hagiology.



TOSSI-TOKU, THE GOD OF WISDOM



THE GOD OF LONGEVITY



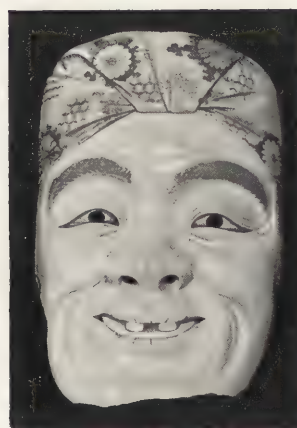
## *Japanese Faces*



DIAKOKU, GOD OF WEALTH



YEBIS, GOD OF DAILY FOOD



WIFE OF YEBIS

Not, however, that the religion of Japan alone finds reflection in these ivory faces. The history of long past ages, the manners and customs of the present, and those elemental traits of humanity which belong to no time, all find record here. Take, for example, an instance of historical record. In one of the photographs will be found side by side the famous Empress Jingo-Kogo and her scarcely less celebrated Prime Minister, Takemonchi. These faces take us back more than sixteen hundred years. This was the Empress who, in the year 201, subjugated Korea, and

of history, we find in the masks of Kaminali and Shoki a redoubtable pair of gods, who appear to have had distinctly utilitarian uses in the religious temples of the past. The first of these, Kaminali, is the God of Thunder, and the second, Shoki, is known as the Demon Queller. When it was imagined that an evil spirit desired to enter a temple, these masks were fixed on the gate-posts in the hope that their ugliness would alarm the evil spirit and drive it away. If evil spirits are sensitive to ugliness, these masks ought certainly to have achieved the end they were intended for.



TWO WARRIOR MASKS

the band she wears across her forehead as a mark of a conqueror has been perpetuated all along the centuries as a distinguishing badge of the fighting caste of Japan. This warlike lady has been aptly compared with Elizabeth of England, and it may not be too great a flight of the imagination to find in Takemonchi a prototype of the great Cecil of Elizabethan England.

Turning now to matters of mythology rather than

A more grumpy looking pair of disagreeable old gentlemen it would be difficult to conceive, while Kaminali, with his huge protruding eyes and determined looking aspect, ought alone to have been sufficient to put to flight a whole regiment of evil spirits.

Yemma, the King of Hades, is another somewhat startling looking divinity. It is true he does not bear much resemblance to the typical Satanic majesty of

## *The Connoisseur*

the Christian faith, but he no doubt fulfilled in the religious belief of Japan the purposes served by the evil spirit of the Christian faith. At any rate, if the

would love wisdom or follow it? As will be seen, the mask displays a wealth of beautiful carving, and that it was cut from a splendid tusk measuring 9 ft. in length and 17 in. in circumference will convey some idea of the amount of ivory represented in Sir Julius Raine's collection.

Judging from the jovial expressions which the artists of these masks imparted to the gods of less severe virtues, they would seem to have failed as preachers of righteousness. Look, for instance, at the mask which represents the God of Longevity. Here is nothing of that philosophic mind which the passing of the years is supposed to create. As a matter of fact, some authorities assert this mask to

be intended for the presentment of an aged roué, and if that theory is true, its creator cannot certainly be reckoned among the forces which make for morality. When, too, a comparison is made between Tossi-Toku and Diakoku, who would hesitate at



"DARBY AND JOAN"

care which has been spent by the artist on the creation of this particular mask be any criterion of the wholesome respect which Yemma inspired in the Japanese mind, he must have been a particularly influential potentate. Hardly less ferocious than Yemma is Futeen, the God of the Winds, whose fierce visage was probably intended by the artist as a tribute to the element over which Futeen ruled. By his side is the mask of a man who has grown old in the service of vice, and in few of these ivory faces are the wrinkles of old age so truthfully rendered.

Most Christian artists, who essay to portray desirable qualities, give their symbolical figures an attractive appearance. He is a poor preacher who does not do that. Not so, however, with the Japanese artist. Or why did he impart such a pained expression to Tossi-Toku, the God of Wisdom? If the love of wisdom and its pursuit results in such an agonised visage, who



USUME



A MUSMI

becoming a follower of the latter rather than the former? Yet Diakoku is merely the God of Wealth, while Tossi-Toku rules over the domain of wisdom. Again, scan the merry faces of Yebis, the God of Daily Food, and his wife, the Goddess of Daily Food. Clearly, their outlook on life is entirely satisfactory, the lady's expression especially suggesting the delights to be found in copious libations of saki. Such faces as these are calculated to make scores of converts to every one made by Tossi-Toku. It is evident they were sad heathen, the artists of these faces in ivory.

But they were human as well as heathen, in the pair



## *Japanese Faces*

of warrior masks they have caught the lighter rather than the darker side of the soldier's profession, while in the "Darby and Joan" they have paid their tribute to the happiness of wedded love which has been protracted and mellowed through many summers. If the travellers' tales be true, the Musmi is faithful to the type which still endures in the Mikado's land, even though the mask of Usume perpetuates customs which are becoming more honoured



HYDEIOSHI

in the breach than the observance. The blackened teeth of this lady tell that she is a married woman, and the absence of eyebrows reveals the fact that she is a mother as well as a wife. The pronounced smut on either side of the forehead indicates the further fact that she is a lady of the Imperial Court. The mask of Hydeioshi recalls the memory of a famous warrior of ancient times, and is regarded as a companion to that of Usume.

Besides being the God of Wealth, Diakoku is

credited with being the depository of endless "good stories." Hence the little group of six gold lac masks, of which he is the centre. He has evidently been telling a yarn of more than usual merit, judging from the faces of his companions. Hotei, the mask at the top, seems to have seen the joke soonest, for while he has got well through his first merriment the others appear to be yet in the early stages of appreciation. This group

alone proves how human these long-dead Japanese artists were.

While most of Sir Julius Raine's visitors find it difficult to express the feelings with which they regard his unique collection, there was one who laboured under no such disadvantage. He gazed first at one mask and then at another, and finally, taking in his hand one of the largest specimens, he ejaculated, "What a lovely piece of ivory, and what a shame to cut it about like this!"

He was a manufacturer of hair-brushes.



DIAKOKU TELLING A GOOD STORY



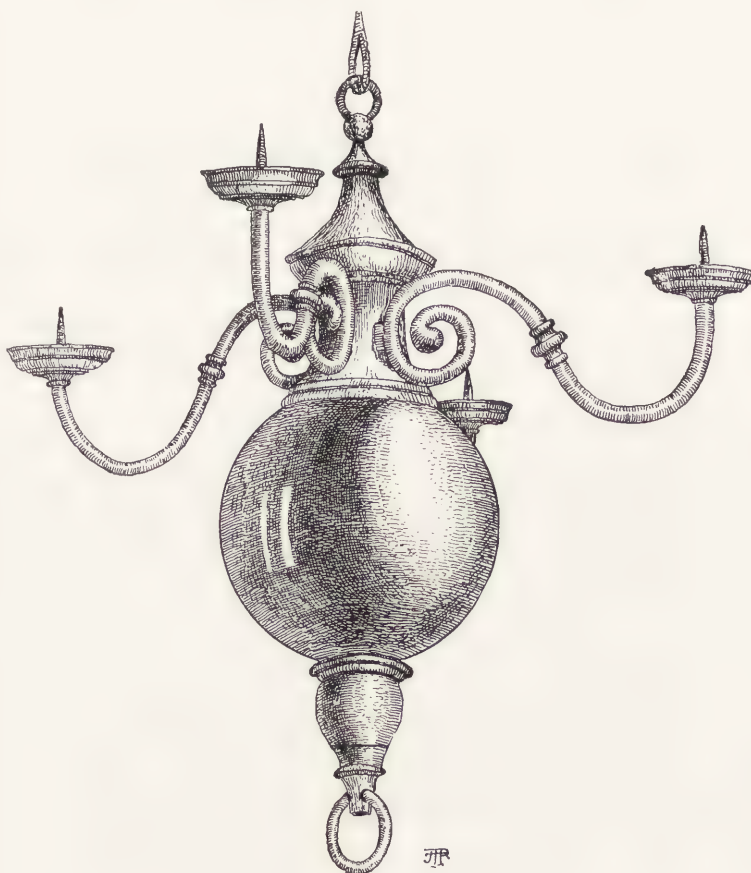
## CANDLESTICKS BY J. TAVENOR-PERRY

CANDLESTICKS may be reckoned among the earliest contrivances invented by man, as from the very beginnings of civilization, artificial light for the purpose of illumination or of ceremony became a necessity, and the appliances for holding it indispensable; but although their antiquity is undoubted, their employment was far from common. The earlier civilized races of mankind lived mainly in the countries surrounding the Mediterranean, where the darkness and light are more evenly apportioned than in northern Europe, and they were thus able to divide their day with something approaching regularity, and they contrived to do all that they had to do within the hours of daylight. The Greeks and Romans scarcely ever used artificial light for domestic purposes, but got up in the early dawn and went to bed at sundown. Although our ancestors had not

the advantages of such regular intervals of day and night, and were, in consequence, compelled to depend to a large extent on artificial light, they used it most sparingly, so that their great halls, on a winter's evening, must have been, as a rule, dismally gloomy; but on occasions of great fêtes or religious ceremonies they attempted brilliant illuminations by wax candles or hand torches, which by contrast, must have made the usual obscurity seem deeper than before. But the Classic and Mediæval times were not the only "dark ages"; during the reigns of our own

Georges all light, except in the open air, had to be dearly purchased, for both natural and artificial light were taxed. In the reign of Queen Anne an impost was laid on candles, and only in the reign of Queen Victoria was the tax taken off house windows.

Candles in the form of rush lights were known in the first century of our era, and are mentioned by Pliny; but the lights generally used in classic times were small oil lamps on the



CANDELABRUM AT S. PAUL'S, LONDON

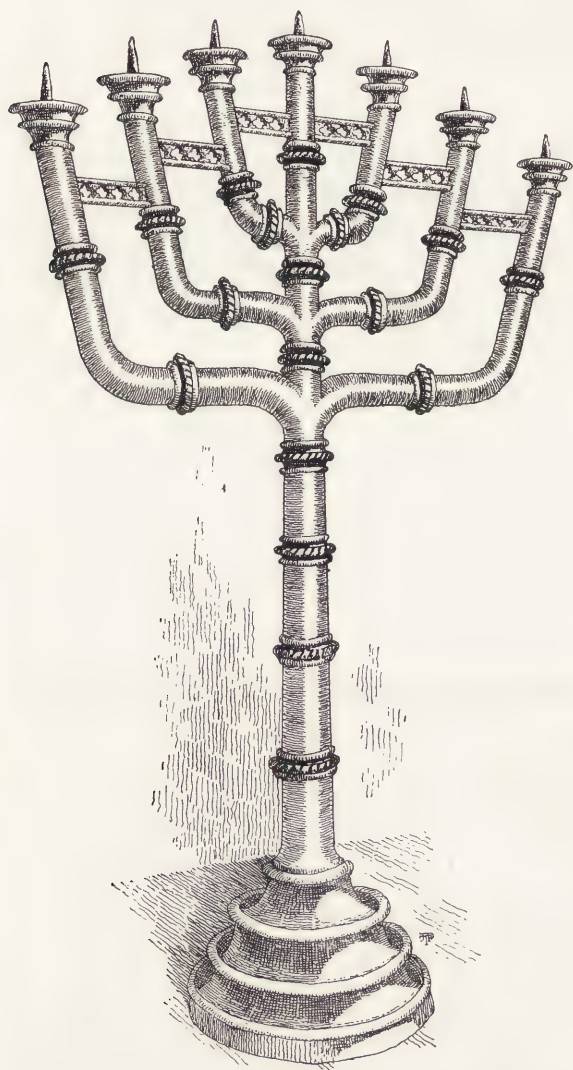


## *Candlesticks*

ornamentation of which, as innumerable specimens in our own and foreign museums show, the ancients lavished a wealth of artistic ornamentation. Oil lamps continued for long after classic times to be used for ecclesiastical purposes, and still survive in the perpetual lights burning before the altars of Catholic churches; but candles came into domestic use early in the middle ages. The domestic candlesticks first used were generally of a simple character; but a large number were fabricated in the north of Europe, during the eleventh and twelfth centuries, in the form of a



CANDLESTICK AT ANTWERP MUSEUM



BRANCH CANDLESTICK AT MAGDEBURG CATHEDRAL

dragon holding the sconce for the candle on its back, which in design and execution point to a Scandinavian origin. Many of the later Mediæval candlesticks were enriched with Limoges and other enamels, and frequently bore the arms of their owners. All these early domestic and many ecclesiastical candlesticks down to a comparatively recent date, had the sconce armed with a spike or pricket on which the candle was pushed down, and it was not until the thirteenth or fourteenth century that an adaptable socket was devised, into which the candle could be thrust.

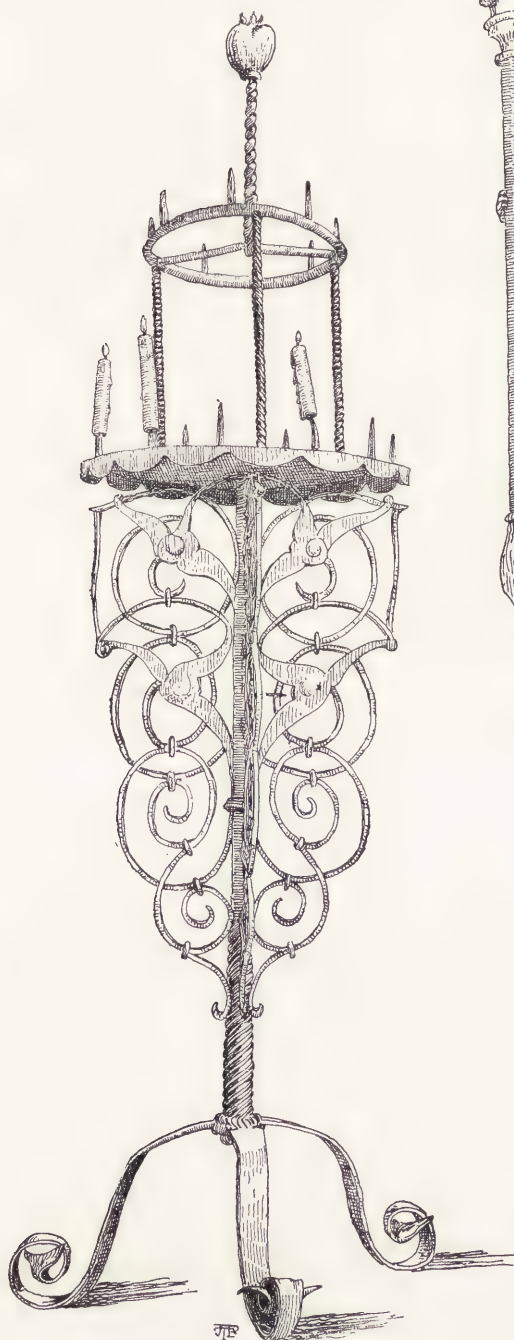
The ecclesiastical candlesticks were for various uses, they were either for the purpose of ordinary illumination, or, more generally, for some ceremonial use such as altar lights, votive candles, and Pascal and Gospel lights. Of lights for mere illumination, our own village churches still retain a large number in brass, similar in character to those in S. Paul's Cathedral, suspended from the roofs, though how they managed to snuff the wicks, hanging beyond reach—for snuffless candles were not invented until 1840—is not easy to understand. Many of the lights used for illumination were formed as brackets projecting from the walls, and a good specimen of these, in wrought iron, remains in the old museum at Antwerp.

On the candlesticks for ceremonial lights the richest and most artistic work was lavished, and the reason is not far to seek. The description of the golden candlestick, given in Exodus xxv., was enough to inspire the artists in such works, and many of the features there described were faithfully reproduced.

There are many mediæval candlesticks remaining which appear to have been made from this description, though not from the sculptured imitation remaining on the Arch of Titus in Rome of the

golden original. Of these, perhaps the grandest and most elaborate is to be found in Milan Cathedral; but at Magdeburg, in spite of the many troubles of that unfortunate city, there is still left a simple specimen in bronze with the branches, the knops, and the bowls. Such

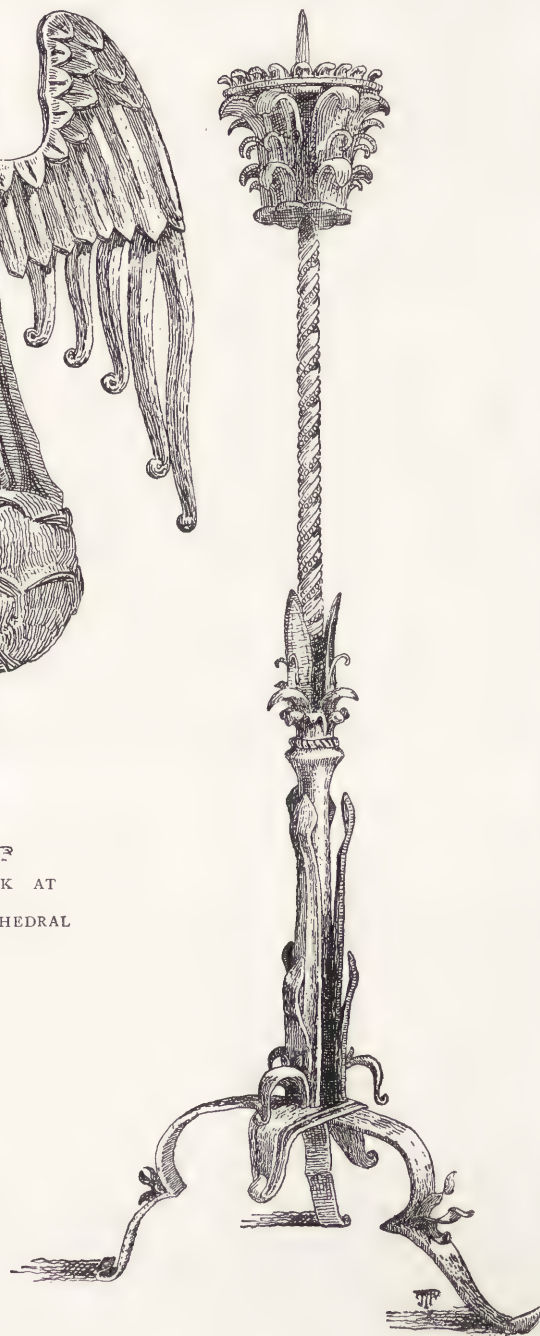
candlesticks as these may not have been for purely ceremonial use, but for special illumination on fête days, or perhaps for votive candles of great size. In the Cathedral of Lübeck are several candlesticks in the form of angels, carved in wood and suspended from the vaulting,



CANDLESTICK AT WÜRZBURG CATHEDRAL.



CANDLESTICK AT  
LÜBECK CATHEDRAL



CANDLESTICK AT SOUTH KENSINGTON MUSEUM.



## Candlesticks

which may have been used partly for mere illumination or as holders of votive candles before the altars. Candlesticks which were intended to receive ordinary votive candles were not very elaborate and were made sufficiently low to permit the offerer to place the candle on the pricket, and such abound in Catholic churches, of which a good specimen remains in a chapel of the Cathedral of Würzburg.

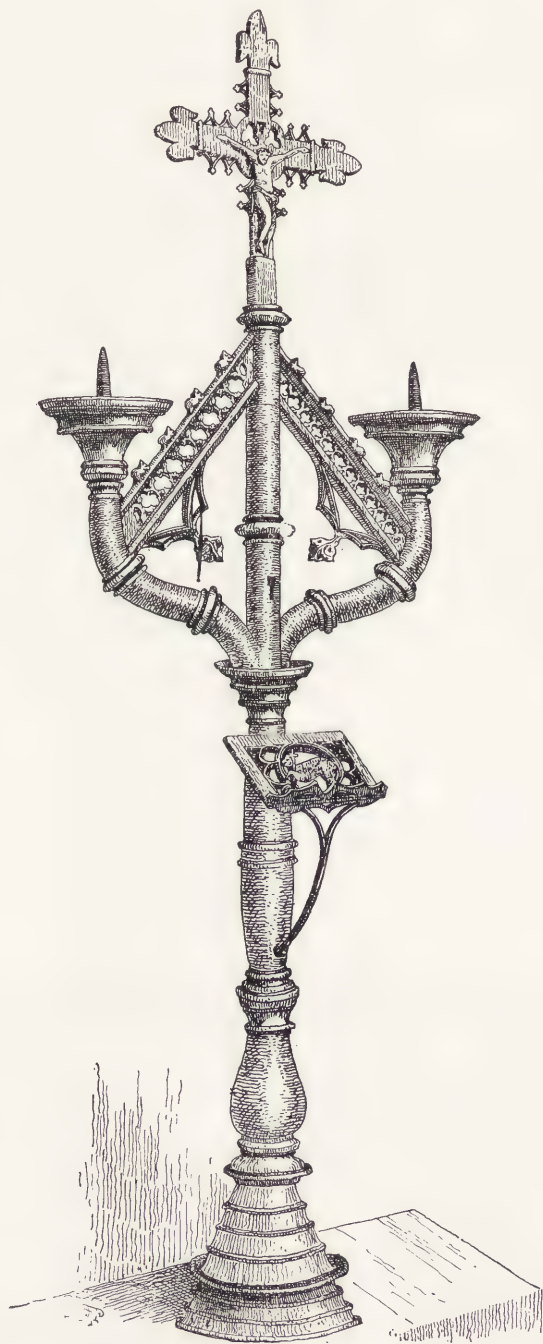
A not very common form of candlestick was an arrangement of branches from the sides of a lectern, so that candles could be lighted, more especially for the use of the reader, but also to assist in the general illumination: a very fine specimen of this description was in the collection of the late A. J. B. Beresford-Hope. It is of latten—a sort of brass—surmounted by a Crucifix, with the Agnus Dei on the desk, and two gold branches with sconces for the candles.

Of candlesticks for purely ceremonial use, there are three principal varieties; those which stand on the altar permanently, the Pascal, to hold the Easter light, and the Gospel, standing by the desk from which the Gospel is read. Those for the altar were of all degrees of richness and generally of bronze, silver or gold; the majority of them, however, were very simple in style.

Considerable confusion has arisen between the Pascal and Gospel candlesticks, although the former, as the name implies, were only required for the Easter ceremonies, but the latter throughout the year, on all occasions of reading the

appointed Gospel. This confusion is to a great extent due to the abandonment of the early practice of reading the Gospel and Epistle from special desks or ambones erected outside the choirs, and the introduction later of portable lights to be used at the Gospel reading; besides this, the use of a candlestick exclusively for the Gospel was scarcely

known outside Italy, whilst the Pascal candlesticks were common to all the great churches of Europe, and appear to have been used to serve the double purpose. These candlesticks were usually of metal, iron, copper or bronze, and the German example in the South Kensington Museum is a very good specimen of the use of the first of these metals; but the other two were more frequently employed, as they lent themselves more readily to greater refinement of detail and higher artistic finish, and the most abundant decoration was lavished on these works. They were made in many parts of Europe, but in consequence of the great number exported from Dinant, were often known under the name of "dinanderies." They were manufactured by a mode of casting called *cire perdue*, and the finer parts were afterwards finished with a graving tool. In this process the portion which was intended to be the eventual casting was first modelled in wax on a core, and a cast or mould of plaster formed over the finished surface and the whole was then heated until the wax was melted and ran out of the mould, when molten bronze was



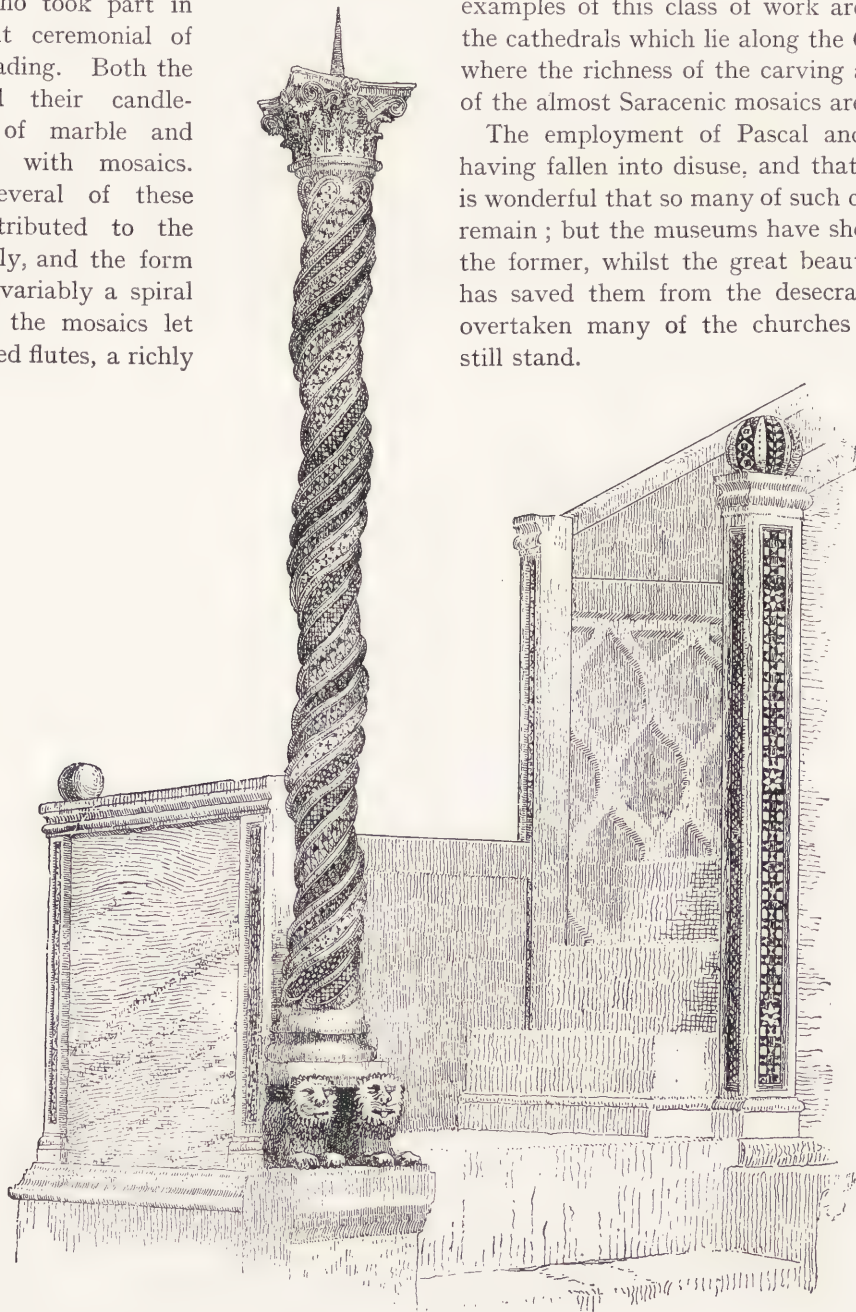
CANDLESTICK FROM THE COLLECTION OF THE  
LATE A. J. B. BERESFORD-HOPE

poured in to take its place. The casting of such objects as these we are describing was generally done in a number of small pieces, which were afterwards fitted together and secured by an iron bar passing up the centre of the stalk.

The Gospel lights are of a very different character to the foregoing. They were placed by the side of the Gospel ambones, which were generally of a great size, so as to accommodate several priests and others who took part in the important ceremonial of the Gospel reading. Both the ambones and their candlesticks were of marble and richly inlaid with mosaics. There are several of these in Rome attributed to the Cosimati family, and the form adopted is invariably a spiral column, with the mosaics let into the twisted flutes, a richly

carved capital holding the pricket and a base generally standing on lions or other animals. The example we give of these from the Basilica of S. Lorenzo, outside the walls of Rome, is almost identical with the columns in the cloisters of S. John Lateran, which are of an earlier date than the works of the Cosimati, being the work of their predecessor Vassalectus, who may perhaps have made this candlestick of S. Lorenzo. Even finer examples of this class of work are to be found in the cathedrals which lie along the Gulf of Salerno, where the richness of the carving and the beauty of the almost Saracenic mosaics are unsurpassed.

The employment of Pascal and Gospel lights having fallen into disuse, and that so long ago, it is wonderful that so many of such candlesticks still remain; but the museums have sheltered many of the former, whilst the great beauty of the latter has saved them from the desecration which has overtaken many of the churches in which they still stand.



CANDLESTICK AT THE BASILICA OF S. LORENZO, ROME





The costume of a  
woman in the  
time of Richard I.





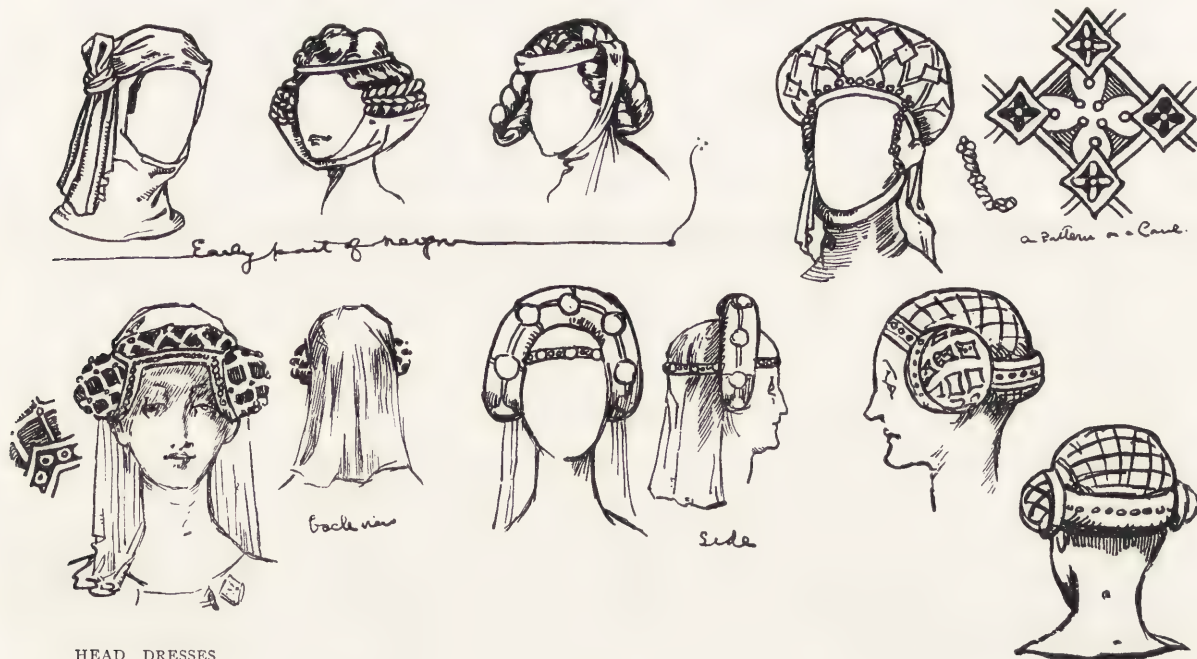


# ENGLISH COSTUME PART IV. BY DION CLAYTON CALTHROP AND GILBERT POWNALL

## COSTUME OF THE WOMEN IN KING RICHARD THE SECOND'S REIGN, 1377-1399.

If ever women were led by the nose by the demon of fashion it was at this time; not only were their clothes ill-suited to them, but they abused their crowning glory—their hair. No doubt a charming woman is always charming, be she dressed by Woad or Worth, but to be captivating with your eyebrows plucked out and the hair that grows low so prettily on the

back of the neck, shaved away—was it possible? I expect it was. The period of high hennins was now over, the day of simple hair dressing was nearly dead, and in the interval were all the arts of the cunning devoted to the guimpe, the gorgières, the mentonnières, the voluminous escoffions. At this time, the lady wore her hair long and hanging freely over her shoulders, her brows encircled by a chaplet or chapel of flowers, real or artificial, or by a crown or plain circlet of gold; or she tucked all her hair away under a tight *caul*, a bag of gold net enriched with precious stones. To dress hair in this manner it was first necessary to plait it in tight plaits and bind them round the head, then to cover this with a



HEAD DRESSES

*wimple*, which fell over the back of the neck, and over this to place the *caul*, or, as it was sometimes called, the *dorelet*. Now and again the *caul* was worn without the *wimple*, and this left the back of the neck exposed, from this all the hair was plucked. For outdoor exercises the lady would wear the *chaperon* (explained in the previous chapter) and upon this the *peaked hat*. The poorer women wore always the *hood*, the *wimple* tied under the chin, or plain *plaited hair*. One must remember always that the advance of costume only affected the upper classes in the towns, and that the knight's lady in the country was often fifty years behind the times in her gowns; as an instance of this I give the *fur tippet* hung with bells used when hawking. In the early part of the reign the *cotehardie* was the universal woman's garment; it was made in two ways. The one simple, well-fitting garment, skirts and bodice in one, buttoned



COSTUME OF WOMAN  
FROM MONUMENT

in front, with neck well open, the skirts ample and long, the *sleeves* over the hands to the first joints of the fingers, and ornamented with buttons from the elbow to the little finger; this was the general form of the garment for all degrees of rank; the lady enriched this with a belt like the man's (described), thin in width round the waist with hanging end, or heavy round the hips and richly ornamented. The other form of *cotehardie* was exactly as a man's, ending short below the hips, under which was worn the *petticoat*. The winter addition to these was the *surcoat* (as usually worn by a knight over his armour); this was often lined with fur. The surcoat was a long garment without sleeves and with a split down the sides from the shoulder to the top of the thigh, through this was seen the *cotehardie* and the *hipbelt*; the edges were trimmed with fur and very frequently ornamental buttons were worn down the front. Over



HUNTING COSTUME



Cotehardie  
Pettycoat  
(Separate)



Cotehardie  
with Skirts



Surcoat

COTEHARDIE

AND

SURCOAT



## English Costume

the shoulders was the *cloak*, left open in front and fastened by means of a cord of rich substance passing through two loops in the backs of large ornamental studs. This cord was, as a rule, knotted at the waist, the ends hanging down as tassels. Later in the reign, when the second queen of Richard had brought over many rich fashions, the ladies adopted the *houppeland*, with its heavy collar and wide hanging sleeves. Every lady and most women carried a *purse* (ornamented according to their station) in hand or girdle. The merchant's wife wore, in common with her maids, a white apron; the child spinning a peg-top in the street was simply dressed in a short skirted *cotehardie*. For riding and sport, the woman was dressed almost exactly as a man, with *houppeland* or heavy



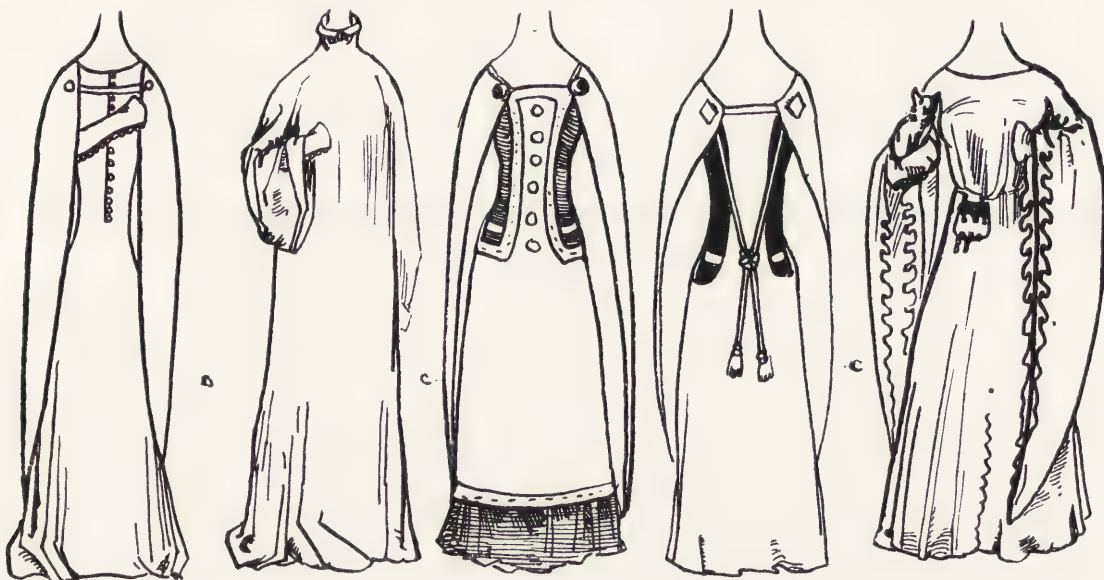
COSTUME OF EARLY PART OF REIGN  
FROM MINIATURE (BRITISH MUSEUM)

*cloak* buttoned on the right shoulder, hawking glove on her left hand, with a bell or metal ball depending from it; boots she wore laced up the side, or long *boots* of soft leather fastened with hook and eye, *shoes* like a man's but not so pointed and extreme. Sometimes for riding a big *round hat* was worn over a hood.

In many cases the dresses were powdered with the monogram of our Lady, with badges of the family or some small device; in other cases they were ornamented with a simple flow-

ing pattern, or were plain.

All the fripperies of fashion lay in *pins* for the *wimple*, the summit made as a patron saint, or *girdles* rich with precious stones, or *mirror cases* on whose ivory fronts were carved the castle of Love, or hunting scenes, or Calvary. The *clasps* of purses



DRESSES: COTEHARDIE AND CLOAK

HOUPELAND (SURCOAT SURCOAT)  
WITH CLOAK

HOUPELAND



MIRROR BACK (S. KENSINGTON)



COMB—MEN AND WOMEN IN HOUPPELANDS  
(S. KENSINGTON)



## English Costume

were rich in design, and *rings* of every kind on every finger and on the thumb. Charms against evil were hung about the neck or sewn into the clothes. No matter who wrote, passed and practised the many sumptuary laws, still one may know it to have been frequent for persons owning less than twenty pounds a year (the rent for the Castle of Calthrop in Norfolk at this date) to wear gold and silver ornaments, although expressly forbidden, and that ladies of a lower estate than wives of knights banneret wore cloth of gold and velvet, and gowns that reached and trailed upon the ground, while their husbands braved it in ermine and marten-lined sleeves, which swept the road. The custom of wearing crowns was common to all people of rank, as heraldic distinction of crowns did not commence until the sixteenth century. What a magnificent time for colour was this reign! the rich houppelands, the furs, the long piked shoes with pearls and gold upon them, the massive chains about men's necks; ladies whose heads shone with rich caps and caul of pearl, embroidered gold; the rich sheathed baselard stuck in the girdle or hanging from it on a silver chain. Even the poor begging friar was touched by all this finery, and forgetful of the rules of S. Francis, he made great haste to convert his arms into furred cote, culled to the knee and quaintly buttoned, hose in hard weather fastened to the ankle, and buttoned shoes. Imagine that amazing woman, the wife of Bath, in her great hat and pound-weight kerchief; the carpenter's wife in her gored apron, at her girdle a purse of leather hanging decorated with silk tassels and buttons of metal. It is almost impossible to describe clearly the *head dresses*, the great gold net bags which

encased the hair, for they were ornamented in such different ways—always, or nearly always, following some pattern in diaper in contrast to the patterns which came in later, when the design followed such lines as make wire netting. In future years the connecting base of the patterns was done away with, and the inside decoration alone remained. To-day we are creeping back in many ways, and ladies hang from their girdles every form of charm, from the scarab to the hand of the evil eye; they wear wreaths of flowers in their hair, and will no doubt go back to circlets of plain gold, as men and women wore them in this reign (except on Fridays and the eve of fêtes); but let us hope that never again will fashion turn her hard heart to the crown of woman's beauty, and dictate in her most strident voice, that wives and widows, maidens and girls, shall pluck away their eyebrows and shave the backs of their necks.

With regard to the colour plates extra illustrating these articles on costume in the time of Richard the Second, the border of the first\* is of a slightly earlier date, but was the best pattern of the immediate period. It contains three patterns which show the manner of patterning materials of the time. The second, with this number, is English of the exact date. Most people will know late fourteenth century illuminated books, as being very richly bordered with fine, thin work; this however, was entirely French.

I may add that it was very much the fashion for ladies to carry a lap dog about with them, and for men to possess a greyhound for a pet, in accordance with the mode of Richard himself, who had a favourite greyhound called Matthew.

\* See September Number.



# Pottery and Porcelain

## OLD LEEDS WARE PART II. BY HENRY B. WILSON

As has been remarked before, the Black Basalt Ware made at the Leeds Pottery cannot compare with productions of Wedgwood, Turner, and Mayer; still, from the examples shown in Nos. viii. and xvi., it is apparent that they are of good quality and have the Leeds characteristics in their curved spouts and knobs.

It has been repeatedly affirmed that the Old Leeds Pottery never made the Black Basalt Ware at all. Ample refutation to that lies in the numerous pieces which exist marked both "Leeds Pottery" and "Hartley, Greens & Co., Leeds Pottery." The Black Basalt pieces shown on Nos. viii. and xvi. are marked with one or other of the above marks. There is a tradition that this black ware was only used on the occasion of funerals. Although Wedgwood made bases, busts, and medallions in this body, no more ornamental pieces than articles of tea and coffee ware were apparently made at the Old Leeds Pottery. The decoration of the Black Basalt Ware was either applied ornament, or pattern produced by the lathe, called turning. These decorations were also used in combination. The engine turning gave many designs which the ordinary person would not deem possible, but which, by means of eccentric chucks,

are an easy feat. An example of this is shown in a cream jug in No. xvi.

The method by which the raised figures or bas-reliefs were done was this: a subject (chiefly taken from prints of engraved classic gems or painting on Greek vases) was modelled in relief, in wax, by a skilled workman. This was cast in plaster of Paris, and, by means of this cast, an intaglio in fine stone ware was made. Being baked, this served as a matrix into which the black clay was pressed. Upon being taken from the mould, these subjects were applied on the unbaked ware where desired, the whole being then fired, and by that process perfected.

The ware, though by reason of this ornamentation it was troublesome and somewhat costly to make, yet, owing to its merely being required to be fired once, was not much more expensive than either the cream ware or that with coloured decoration.

The subjects in the Leeds Ware were sadly mixed up, classic and rustic figures being found on one piece. Unlike other makers of Black Basalt Ware, Leeds did not copy Wedgwood's designs, though by a hasty glance they may be considered similar.

The knobs of the covered pieces, such as the teapots and the coffee-pots, were formed in some cases by a modelled swan; in others, a flower, but different from that used on the cream ware.

Another popular design for knobs was a seated figure,



NO. IX.—OLD LEEDS CREAM WARE  
CENTRE PIECE



## *Old Leeds Ware*



No. X.—OLD LEEDS CREAM WARE

CISTERN AND CENTRE PIECES

representing the widow with her barrel of meal and cruse of oil.

The Staffordshire Potters made a similar figure, but differing in detail. Wedgwood also used a seated figure dissimilar to both. In some of the pieces the mark is impressed on the rim under the handle. Example shown in No. viii.

Many of the articles of common use—teapots, jugs, mugs, etc.—have curious inscriptions. It was the custom at the Leeds Pottery to present to the purchasers of a wedding outfit of pottery a two-handled Loving-cup, with their joint name inscribed. In the case of prosperous couples, two Loving-cups were

sometimes given. Lovers, too, were fond of giving such articles to their mistresses, and there is an amusing case where Molly Smith's lover has evidently proved unfaithful, for she has had his name erased. The motto was, "A contented mind makes an easy heart, where love is fixed never to part." Other mottoes are, "Here's to you, my jovial Brother; when this is out, we'll have another." "Come, James, make haste now and read your book; here is a pin to point with; do not tear the book, spell that word, that is a good boy; now go and play until I call you."

Several mugs and jugs with black masonic emblems



No. XI.—OLD LEEDS CREAM WARE

CRUET STAND AND CRUET BOTTLES



NO. XII.—OLD LEEDS CREAM WARE CANDLESTICK, VASE AND BASKET

of a most intricate character were issued by the Leeds Pottery.

The dessert services made at the Old Leeds Pottery were in general very fine in shape, with irregularly shaped edges and of a darker shade of colour than the usual cream ware made at the Leeds Pottery. They were ornamented with the very finest black print designs, chiefly pheasants, peacocks, and exotic birds. The dishes had usually scalloped shaped handles. Examples of these are shown in No. i.

A large number of plates were also made at the Leeds Pottery with a blue painted feathered edge and a gorgeous bird painted in vivid colours in the centre. Example of this is shown in No. xv.

In some cases the painted flowers are choice work, equal to that produced at most of the English Porcelain Works; but more often they are rude in colour and design. Their gilt decoration, like that of the earlier Wedgwood pieces, is unstable, and only a few traces remain.

Where dinner or other ware was painted to order with a crest or monogram, the edges of the plates, baskets, tureens, etc., had a few red lines run in them, the initial or crest being in the centre of each piece within a laurel wreath, sometimes with a pair of clasped hands or a pair of doves above.

At a late period of the history of the Leeds Pottery the business was transferred to Messrs. Warburton and



NO. XIII.—OLD LEEDS CREAM WARE KETTLE AND BRAZIER, MELON DISHES



## *Old Leeds Ware*



NO. XIV.—OLD LEEDS STONE-WARE TEAPOT, PAINTED WARE LOVING CUP AND JUG

Britton, about 1857. About that date they made a pair of jars. The jars are about 12 in. high, with a dark rich blue and gold body, having panels of well-painted groups of fruit and flowers. The jars would appear to casual observers to be porcelain, but this is not the case, as they are made in a very soft earthenware body, and on close examination the body is found to be very much crazed. This was no doubt owing to the repeated firings required to burn in so many colours, in addition to the gold. Unlike that of the early Leeds ware, the gilding is remarkably good, and has been applied in the oxide of gold, then fired in the muffle kiln, and afterwards burnished in the usual way employed at the Staffordshire Potteries. This sort of gilding was apparently not done at the Leeds Pottery in the time of Hartley, Greens & Co.

There is also a pair of bottle-shaped vases, having a maroon ground, with panels of the same kind of fruit and flowers.

The Leeds Pottery did not stand alone in its own locality. Works were founded at Castleford, Ferrybridge, Don Pottery, and at Swinton-by-Brameld, the predecessor of the famous Rockingham Porcelain

Works. Some of them were started by workmen from the Leeds Pottery, and one, the Don Pottery, by John Green, a partner in the Leeds business. Their production followed closely on the style of pieces produced by the Leeds Pottery, in one case, Castleford, excelling the similar pieces produced by the Leeds Pottery; but in the main they lacked the qualities of the older establishment.

One of the most valuable means of identification of the ware made at the Old Leeds Pottery that the collector has, is in the pattern books which from time to time were issued by Messrs. Hartley, Greens & Co. Readily seeing the great advantage which a permanent record of the shapes of the ware made at the Pottery would be to their English and foreign customers, the firm, at an early period in their career, published a volume of engraved plates, upon which were shown the various shapes produced. The few remaining copies of the book which now exist show that an exceedingly small number was printed, and these were doubtless intended more for the use of the traveller or foreign agent, than for the English dealer.

A companion volume to this book of designs was



NO. XV.—OLD LEEDS CREAM AND COLOURED WARE, ARMORIAL BEARINGS, ETC.  
FIVE PATTERNS OF OLD LEEDS PLATES

made up of a few pages of letterpress, containing a reference by a number to every article shewn on the plates; the price being marked in ink. Scarce as any copy of the Pattern Book itself is, these printed lists are still more so, not more than two or three copies being known. It is only by the enterprise of Messrs. Kidson that reprints are accessible to the Collector.

The first Pattern Book that can be traced as having been issued was in 1783, the printed list bearing the following titles:—"Designs of Sundry Articles of Queen's or Cream Colour'd Earthenware, manufactured by Hartley, Greens & Co., at Leeds Pottery, with a great variety of other articles. The same Enamelled, Printed, ornamented with Gold to any pattern, also with Coats of Arms, Cyphers, Landscapes, etc., Leeds, 1783."

In 1785 and 1786, fresh issues of the Pattern Books and Lists were printed, without any change being made in the contents.

In the Museum of Practical Geology, in Jermyn Street, London, is a copy of the 1785 Pattern Book. Accompanying it is a list in German, dated 1783; in English, 1786; and in French, 1783.

In later editions on each plate the words "Leeds Pottery" are engraved. In 1794, a fresh edition was printed, and this appears to be exactly the same as that found bearing the water-mark 1814, a much more commonly occurring copy than the previous issues. It contained 71 sheets of designs, printed on one side of the paper only. Many of the old plates were used, and it had the words "Leeds Pottery" within a flourish, engraved upon each—both the ones previously engraved, and those newly produced. Like the previous Pattern Books it is demi-quarto.

A later edition in 1794 had not only a German and French list, but also a Spanish list.

The article on the Old Leeds Pottery which appears in Llewellynn Jewitt's *Ceramic Art* gives some

interesting facts as to the profits and expense of work carried on at the Leeds Pottery. These facts do not appear to be recorded elsewhere. "In 1800," he says, "some idea of the extent of the business done about this time may be formed from the fact, which I have gathered from a personal reference to the accounts, that the annual sales amounted in round numbers to about £30,000, that about £8,000 was paid in wages.

A well-known collector of the Old Leeds ware has in his possession a copy of the catalogue of 1783, without the engraved "Leeds Pottery," and one of the 1794 edition, where the "Leeds Pottery" is engraved in a flourish. He has also a series of twelve of the drawing books in use at the Leeds Works—one is entirely filled with wash drawings of the articles made in black basalt ware; two contain the cream ware, showing the different sizes and the different prices, if plain or decorated; another contains a fine series of painted borders for table ware, tea and coffee ware, with sizes and prices as above. The same collector is fortunate also in not only having a large number of casts of the ornaments applied to Old Leeds ware, but also a large number of moulds from which were cast some of the finest and largest pieces that were made at the Old Leeds Pottery. Some of these pieces do not appear to be in existence at the present day, or they are in the hands of unknown collectors, or, more probably still, were sent abroad. The possession of these pattern books, drawing books and moulds, is an immense advantage in identifying the pieces made at the Old Leeds Pottery, especially in regard to the unmarked pieces.

It only remains to add that a large portion of this collection, including the pieces shown in the illustrations to this article, are exhibited at the Cartwright Memorial Art Exhibition at Bradford. This is the splendid gift of Lord Masham to the City of Bradford.



NO. XVI.—OLD LEEDS BLACK BASALT WARE

TEAPOTS, CREAM-JUGS AND BASIN





## ORPHEUS AND EURYDICE

*Ere they restor'd her back to him, and Life,  
 They made him on these Terms receive his Wife  
 If till he quite had pass'd the Shades of Night,  
 And reach'd the confines of æthereal Light,  
 He turn'd to view his Wife, his wretched Wife  
 Again was doom'd to vanish from his Eyes.*

*London, Published June 20th 1752 by J. B. Kneller, No. 173 Strand & G. Curand, No. 8, Catherine St.*





# Pictures

THOMAS BARKER, OF BATH  
BY PERCY BATE PART I.

AN artist who achieved more than a passing measure of fame in his own day, and whose reputation is still great in the locality always associated with his name, was Thomas Barker, of Bath. His work is perhaps not as yet quite so highly esteemed in the world's marts, and by collectors outside the west of England, as it deserves to be, but there is undoubtedly an increasing appreciation of it among connoisseurs, and its qualities are admittedly such as to justify a claim for him for more than a casual word of praise. If not a great painter he certainly was an uncommonly good one, and though he has hitherto been overshadowed by one or two of the giants of the brush, who worked in the same *genre*, it does not follow that his reputation must remain either obscure or merely local.

Though Barker practically

spent all his life in Bath (and it was a life lengthened far beyond the usual span), he was not a native of the city. There is a curious story of tragedy and misfortune associated with his first coming to the west country. One wet and miserable night at Bristol, in the old coaching days, a citizen of Bath, who had missed the last conveyance home, was wandering along the quaint old quay beside the tidal Avon, in search of the shelter and comfort of an inn. The rain was pattering down in torrents on

the pavement, now deserted by the busy throng. The shops were all closed, and the dim light of the oil lamps, few and far between, made the darkness still more gloomy. Coming towards our traveller, from the direction of the drawbridge, was a man—accompanied by a woman—wringing his hands as if in utter despair, and apparently plunged into the deepest distress by some unexpected and sudden calamity. As they came within hearing he recognised



THOMAS BARKER

PAINTED BY HIMSELF

## *The Connoisseur*

an old fellow townsman, whom he had left some years before in his native town of Pontypool. This poor fellow, so deeply affected, was the father of Thomas Barker, and the woman was his mother. On that very day they had arrived in Bristol with their family, and one of the boys, to whom the father was strongly attached, had fallen into the river, and was then being carried to their lodgings a corpse. Old Barker, in an agony of distress, implored his friend to accompany them home. He did so, and when narrating

upon-Trent, his life became an unsettled one, and, lapsing into poverty, he drifted into the neighbourhood of Pontypool, where he was employed for a considerable time (possibly as an artist) in one of the manufactories of Japan ware, for which that town was then famous. Here Thomas Barker was born about 1769, and so weakly was he as a child that he was baptised by a Catholic priest, who happened to be at hand; later being christened in a Protestant church, one of his godfathers being an eccentric



THE BANDITS BY THOMAS BARKER

the occurrence many years afterwards, declared that he had never witnessed a more melancholy sight than that disconsolate family presented, as they stood around the dead child. He did his best to comfort them, and having discovered that their circumstances were far from flourishing, he persuaded them to follow his example and settle in Bath.

Benjamin Barker, the father of Thomas, and of another Benjamin, also destined to become a painter of repute, appears to have had all the improvidence and all the honesty and independence of spirit that characterised his elder son. After quarrelling with his family, who occupied a good position at Newark-

personage locally known as "Mad Tom," who insisted on riding into church on horseback with the child placed before him.

In Bath the elder Barker was at first employed by the proprietor of some livery stables; but in later life, it may be after his sons had achieved their youthful fame, he reverted to the practice of painting, and supported himself by producing likenesses of horses, which may have been very exact pieces of equine portraiture and very satisfactory to the proud owners, but which—judging from the one authentic example preserved—were by no means works of art.

Young Thomas early evinced remarkable powers,





LANDSCAPE  
BY THOMAS BARKER

## The Connoisseur

and by chance some of his sketches, exposed in the window of his parents' cottage, attracted the attention of Mr. Spackman, a wealthy coach-builder of the city, who possessed many fine works of art. This kind and discriminating patron would appear to have furnished the boy not only with the means of pursuing his art, but also to have educated him at Shepton Mallet Grammar School. Barker records in his journal a curious incident that occurred during these schooldays. All 'oddities and unconventional folk would appear to have attracted him; and among his acquaintances in the little Somersetshire town was a man who was deaf and dumb and who had no arms, but who used to drive a horse with his teeth. On

one occasion, being irritated beyond endurance by the jeers of the young urchins of the place, whose favourite butt he was, he exercised another of his peculiar powers, that of throwing stones with his feet, to such effect that he killed one of his tormentors. Barker's portrait of this worthy is not known to have survived.

While still a lad his patron set him to the copying of early Dutch and Italian masters, a practice in which he is said to have acquired amazing skill; and it is quite conceivable that many of the *pseudo* old masters that to-day need the discriminating judgment of great experts before they can be properly placed owe their existence to young Barker. Later his



A GLOUCESTERSHIRE SHEPHERD

BY THOMAS BARKER





THE RAINBOW  
BY THOMAS BARKER

## The Connoisseur

original pictures attracted so much notice, and were so universally admired, that before he was twenty-one he could command fifty pounds for a small work, and often obtained three or four times this amount for a more important canvas. It is, of course, very doubtful if this extraordinary access of notoriety, not to say fame, did any good to the young artist; undue praise has spoilt more painters than has damnatory criticism. The young artist stayed in Bath until 1791, painting many pictures, so many indeed that Mr. Spackman in 1790 organised an exhibition of his works, which appears to have created a considerable stir among the *cognoscenti*, the fame of it reaching even to London. *Apropos* of this collection of his pictures, a curious and

characteristic piece of doggerel was published in the *Bath Chronicle* of the time:—

“Quoth Nature to Spackman, ‘Whence got you this boy?’  
 ‘He’s my very own child, sir, the child of my joy.  
 His pencil I furnished with tints all my own,  
 And the paintings are Nature’s, and Nature alone.  
 Though many bright sons I’ve brought forth in my time,  
 Yet this Barker bids fairest to reach the sublime!’”

It was in 1791 that his benevolent patron provided the funds for the young painter to make a three years’ stay in Italy. Bryan’s *Dictionary* says that while abroad he painted but little, but this would seem to be an error. As a matter of fact he was so zealous

in the prosecution of his work that he often continued painting in the Campagna in the meridian heat of the day, a habit that might have cost him dear, for he succumbed to a sunstroke, and after this contracted a malarial fever from the exhalations of the marshes near Rome. This necessitated his return home, and he reached England in 1794, only to be saddened by the bankruptcy of Mr. Spackman, and overcome by the subsequent illness and death of his patron’s daughter, to

whom the painter was tenderly attached, and whom he was shortly to have married.

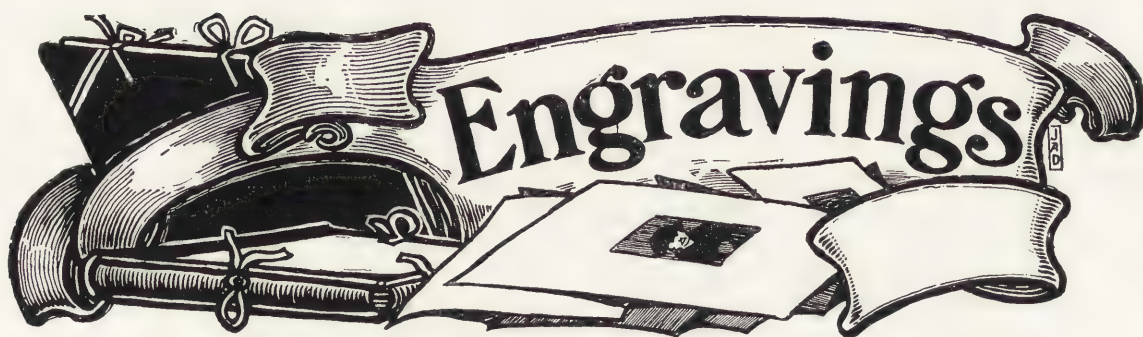
From this time on Barker was resident in Bath, and after a few years of the prosperity that soon came to him, he erected a very notable house in a charming situation on Sion Hill in that city.



THE WOODBOY      ENGRAVED BY BOND, AFTER THOMAS BARKER







THE FAMOUS "DOWNMAN SERIES"  
DESIGNED FOR THE RICHMOND  
HOUSE THEATRE  
BY JOSEPH GREGO

JOHN DOWNMAN, A.R.A., owed some of his fame as the fashionable portrait artist of his era to the favouring circumstance that the Duke and Duchess of Richmond, with Lord Derby, were in the foremost rank of his distinguished patrons; and when her Grace—who further led the fashions in amateur theatricals and modish novelties alike (in which the Earl was an enthusiast himself)—successfully carried out her ambition for the erection of a tasteful bijou theatre of her own at "Richmond House," Whitehall, amongst the attractive artistic features of this dashing departure was the famous series of heads of fascinating actresses, vocalists, and ladies of high rank, aristocratic leaders of *ton*, who displayed their airs and graces at the Duchess's ideal theatre. The fact of there being a Richmond Theatre—later made conspicuous by accidental association with the name of Edmund Kean—is apart from the subject. The cynosure of West-end fashion was situated amidst the princely splendours of Whitehall, and there culminated in the glories of the new "Richmond House Theatre"; for the time being obscuring the other Richmond Theatre in Surrey, subsequently fitfully lifted into fame, owing to the genius of the great Kean being associated with the country theatre.

It may be realised in this print-estimating generation that, if the name of a highly gifted and characteristic delineator owed some considerable share of its early recognition to the fact of his having executed the delightful series of drawings for the "decoration of the scenery" of the Duchess of Richmond's Theatre, the mere records of these once so conspicuous gala performances have been chiefly perpetuated owing to

the fashionable cult for securing John Downman's tasteful portraits. Quite a series of these, as described, were commissions from the exalted personages, the favoured artist's sitters, who, in this and all other fashions of the day, led the *môde* in the social world. Moreover, the souvenirs of the Richmond House Theatre grew in popular estimation, and "the Downman heads" had the honour of being reproduced in a delicate and spirited manner by the foremost skilled stipple-engravers of the generation, with Bartolozzi to lead, and were highly successful, evidently being largely patronised in all states of the choice prints (issued largely in "states"), engraver's proofs or trial proofs (being before any lettering and *rarissime*), "publisher's proofs," or "artist's proofs" (sometimes inscribed "proof," generally described as *open letter proofs*), and a vast number of editions tastefully "printed in colours."

A passing note as to the various "impressions" may be useful to inexperienced amateur collectors now-a-days, especially as the prices these works have brought represent quite a serious expenditure, more especially where "printed in colour" versions have frequently mounted up to over a hundred guineas per example. The original impressions of "the first issue" will be found—"published as the Act directs" and "to correspond with the portraits from the Richmond House Theatre"—printed for M. Lawson, 168, Strand, Feb. 14, 1788; as, for example, *Her Grace the Duchess of Richmond* (engraved by Thomas Burke); *Lady Elizabeth Foster* (engraved by Miss Caroline Watson); *Miss Farren*, whose likeness took a leading place, as practically the manageress of the new aristocratic private theatricals, appeared "engraved by Joseph Collyer, A.E., from a drawing made by Mr. Downman for the scenery at Richmond House"; *Lady Elizabeth Lambart* (sister to Lord Cavan) was originally published Jan. 1, 1783, by the engraver,

J. Baldrey, 60, Haymarket; and other choice examples were first issued by the actual engravers, "as the Act directs"; *Lady Ashburton* (Dec. 10, 1780) was engraved by F. Bartolozzi, R.A. The same master-hand undertook two celebrated sisters, "the reigning toasts of their age," *Georgiana Spencer, Duchess of Devonshire*, and *Viscountess Duncannon*; *Mrs. Siddons* was issued by Peltro W. Tomkins, the gifted pupil of Bartolozzi, himself the most accomplished of the artistic engravers who practised the "dot" manner; Mrs. Siddons's sister, *Miss Kemble*, was also issued in the "dotted" style, as was *Miss Boyd*. The winsome actress, *Mrs. Wells*, was also delineated as "Cowslip" in a character portrait group with Edwin, the comedian. The tuneful syren, *Mrs. Billington*, one of the rarest examples of this desirable series, was first published executed in mezzotint under similar auspices.

There were also certain spirited profile portraits of the male performers issued at the time, also depicted by J. Downman, and, in addition to the winning representation of *Miss Farren* (here reproduced)—sprightliest impersonator of the modish "fine ladies" of the stage, and, it may be conceded, proving herself when elevated to the coronet of a real countess, the inimitable foremost supporter of fashion's traditions in the great world; the Earl of Derby, who was a famous recruit of the Richmond House Theatre, commissioned Downman (1785) to undertake one of his best known portrait-groups in character: the future Countess, Miss Farren, as "Lady Teazle," with King, the actor, as "Sir Peter," in Sheridan's immortal *School for Scandal*, familiar in its engraved form.

The original plates of the series of Downman oval portraits in profile a little later fell into the hands of R. Cribb, 288, Holborn, by whom they, probably re-bitten, were re-issued, in a coarsened condition, at the sacrifice of their original sprightly quality and choice refinement, as must necessarily follow; although, strange to relate, popular appreciation has hitherto failed to discriminate between the delicate early issues, and the deteriorated "Cribb reprints," despite their manifest inferiority in all points. Moreover, Cribb has substituted his name as "publisher," and altered the dates to correspond, some ten years later (January, 1797).

ELIZABETH FARREN, "THE COMIC MUSE" (AFTERWARDS  
COUNTESS OF DERBY)

The tall, willowy, superfinely elegant Farren, whose Christian name appeared in early play bills shortened to "Eliza," like the successive sister sovereigns, "Queens of Comedy," Dolly Jordan and

Harriet Mellon, drew her genius, vivacity, and powers of pleasing from the sister-kingdom, from the same brilliant Irish city of Cork, and as in the similar instances, came from a theatrical stock; the "boards" her juvenile playground—she learned the finesse of acting as she caught the prowess of speech. The paternal Farren was a born actor, though he first appears in history as an apothecary and surgeon in Cork; these early impersonations were joyfully relinquished in favour of the stage, "the doctor" subsequently discovered his true gifts, joining a company of strolling players, wherein Farren, his wife, and children displayed their vocation for their adopted profession, the art of pleasing; "Eliza" playing juvenile parts with promise of theatrical genius at Bath and elsewhere where fashionable visitors abounded. Born about 1759, she is recorded as acting successfully in 1774 with her mother and sisters at Wakefield, under Whitely, one of Tate Wilkinson's rival strolling managers. She sang between the acts of tragedy, and followed *The Wandering Patentee* in the after-piece as the lightest tripping of columbines. Tate Wilkinson himself in his recollections has given the youthful aspirant credit for infinite merit. Liverpool enjoyed the privilege of welcoming "Eliza" as the ideal impersonator of "Rosetta" in *Love in a Village*, the popular tuneful part which formed the *débüt* of so many bewitching "juveniles" during the era of its vogue. She was at the time but fifteen. Later on she returned to Liverpool to gratify her admirers with her great part of "Lady Townly," conspicuously associated with her subsequent reputation; certainly one of the typical characters she made her own; and, in after life when a "star," and conspicuous as a personage in the social world, of noteworthy attractiveness amongst the playful personalities then all prevalent, satirical writers and caricaturists were partial to alluding to the slender graces of the airy "Lady Townly," and the ideal impersonator of "Niminy Piminy" in *The Heiress*, Sir John Burgoyne's sprightly fashionable comedy. From Liverpool the Farren was introduced by Younger, her manager, to the great London "patentee," George Colman, and Elizabeth triumphantly proceeded to capture the town at the Haymarket, where she made her first London appearance, June 9th, 1777, as "Miss Hardcastle" in Goldsmith's Comedy, *She Stoops to Conquer*. She insured troops of friends in town, where her abilities at once secured due recognition, and the actress was admired according to her deserts. "Her fine ladies" were vastly relished on the same elevated platform with the like elegant modish personages as played by the famous Mrs. Abington, who had long held the illustrious monopoly of this bewitching line of



## Downman Engravings

characters, less of the general stage than the individual proclivities of the true "fine lady" actresses. According to contemporary evidence, the Farren became *facile princeps* in the parts of modish females, the lustre of artificial comedies. On the other hand, she had neither the unrestrained and joyous *abandon* of Mrs. Jordan, nor did her sentiment move the hearts of her hearers; her serious attempts were pronounced less happy.

After acting "Maria" in Murphey's *Citizen*; "Rosetta" at the Haymarket; and "Miss Tittup" in Garrick's *Bon Ton*; Colman confided to her the character of "Rosina" in *The Spanish Barber*, an adaption by the manager from Beaumarchais' amazingly successful play, *The Barber of Seville*. She also spoke the epilogue. This was in August, 1777.

In July, 1778, she was tempted to create another character, which proved unhappily uncongenial to her special gifts—this was "Nancy Lovel" in the *Suicide*, for the actress an ominous attempt—for as a "breeches part," to which, it appeared, her willowy shape was utterly unsuited, and, in the estimation of an exactly critical audience, proved the Farren's own *suicide*, as regarded her reputation for attractiveness of person. She incurred much ungallant irony at the hands of satirists, a discouraging circumstance in itself; moreover, the revelation of the lady's lack of personal charms as to figure is reported to have cost her the tender admiration of Charles James Fox, at that time at the height of his popularity and reputation, his future career at its most favourable promise. This circumstance—threatening at the moment the ruin of Miss Farren's fashionable reputation—so far from proving a social disadvantage, saved the fair actress's future fortunes, for the defection of the Whig chief and great politician, whose ardent affections were notoriously fickle, was followed by the adulation and regard of a more constant and less capriciously exacting admirer. There was a sentimental attachment to John Palmer, besides the public attentions of Fox, who succeeded in making the lady the fashion. Among his great political allies was another great party-leader and Whig chief, the Earl of Derby, who, beyond his proud position in *haut ton*, had immense wealth, and the possible reversion of a Coronet in his gift, though then possessed of a Countess, one of the most dazzlingly brilliant and lovely leaders of female fashion and frivolity.

The characters of "Lady Townly" in *The Provoked Husband* and "Lady Fanciful" in *The Provoked Wife* effectively restored Miss Farren to popular favour, and re-instated the amazing reputation gained by her captivating gifts in the public estimation. The distinction of her manners, and the refinement of her

bearing, her gracious and winsome smiles, were always conspicuous alike on the boards she adorned and amidst the high social elevation of fashionable life in very uppermost spheres, wherein the lady held her own gallantly. This became unmistakeably evident when the Earl's assiduities had rendered his captivating *inamorata* "the talk of the town." Treated by her elevated lover with the most respectful adulation, the famed "Comedy Queen" was received in the social world under similar conditions, and dazzled the most courtly circles without an imputation. The attachment was the cause of wide-spread comment, but the well-regulated Farren kept her reputation unsullied throughout. *The Heiress*, that famous comedy, written at Knowsley by Lord Derby's brother-in-law, General John Burgoyne, was dedicated to the Earl, and "Niminy Piminy" was created by Elizabeth Farren, the future Countess, who made in this congenial rôle one of the brilliant successes of her career. The piece was notably all in the family.

Drury Lane, the Haymarket, occasional performances at Covent Garden were the scenes of her theatrical triumphs, with starring visits to Liverpool and similar centres. Mrs. Abingdon left Drury Lane in 1782, and Elizabeth Farren, esteemed a worthy successor, enjoyed the reversion of her line of parts, "the fine ladies" of "artificial comedy"—the Lydia Languishes, Lady Betty Modishes, and the like, the heroines of the various comedies and dramas of Sheridan, Murphey, Mrs. Cowley, Mrs. Inchbald, M. P. Andrews, General Burgoyne, G. Colman, and similar dramatists. Her list of characters extended beyond a hundred, including Hermione, Olivia, Portia, etc., from the Shakesperian dramas. Her form was over slight, but she, as mistress of the art of dress, knew well how to disguise this defect by an artistic disposition of draperies, in which her taste and skill were admired; her face, expressive and animated, owed much of its attractive charm to bright and lustrous blue eyes, wreathed in sunshine smiles; her voice, well trained and in perfect command, its attractions more due to cultivation rather than to native sweetness.

During the space of years her gladsome presence filled the stage, the branch of elegant comedy, then in highest vogue, reached a point of polished development personal to the exponents, and impossible under other conditions. Boaden declared that with Miss Farren's withdrawal, the refined style disappeared, and with her retirement, comedy degenerated to farce. The *dilettante* Walpole, hypercritical judge of fine comedy and "fine ladies" of quality as its interpreters, admired Farren beyond all her rivals, and spoke of her with high appreciation as "the most perfect actress he had ever seen." R. Cumberland,

the dramatist, another exacting critic, mentions her style as exquisite. George Colman the younger, pronounced, regarding "the lovely and accomplished Miss Farren," that "no person ever more successfully performed the elegant levities of "Lady Townly"; and Hazlitt, in his dramatic criticisms, dwells with lingering affection over Miss Farren's "fine lady airs and graces, with that elegant turn of her head and motion of her fan and tripping of her tongue."

During her stage career Miss Farren moved in the highest society. We have already alluded to her active association with the Duchess's aristocratic private theatricals; she had the professional superintendence of the amateur performances given by the Duke of Richmond at his residence, Whitehall, where the Earl of Derby was the leading actor in comedy—his face, person, and voice being unsuited to heroic parts—with other noble lords and ladies in character, and the members of the royal family amongst the select group of spectators, Walpole prophesying that the exclusive "Richmond House Theatre" would become the vogue, to the detriment of the regular houses. The dazzling leader of fashion, Lady Derby, one of Walpole's "goddesses" of the "Ladies' Club"—her winsome portrait is well-known from the fine mezzotint engraving, after the painting executed by Sir Joshua Reynolds for the Earl, and by the latter's hand, in resentment, cut into shreds, when his lively wife quarrelled with her injured lord—died March 14th, 1797; and with this sudden event, the meridian sun of Elizabeth Farren's fortunes at once burst forth, to shine with gilded refulgence upon the social elevation of this elegant personage, no longer a Thespian devotee. On April 8th following, the "fine ladies" of Miss Farren's matchless *répertoire* ceased to appear in public. She took her leave of the stage in the part of "Lady Teazle." Great and fashionable interest attached to her final performance. At its close Wroughton recited certain valedictory lines composed for the occasion, and the retiring actress, after speaking the farewell lines of her part, gave way to a passionate burst of tears. Events sped speedily. On the 1st May following, by her marriage with Edward, twelfth earl, she became Countess of Derby. On the auspicious wedding-day Mrs. Siddons, as the Tragic Muse, condescended to pronounce at Drury Lane congratulatory verses inspired by the event, alluding to the popular loss sustained by the stage in the person of "Our Comic Muse."

Lady Derby henceforth moved in more elevated circles, to which it is related her presence added dignity and grace. She brought the Earl a son and two daughters, and died at Knowsley Park, April 23rd, 1829. Lord Derby survived until 1834.

## NOTES



THE very beautiful case for holding a miniature is of seventeenth century workmanship. It is of gold on which is a pattern of floral stems and birds in translucent enamel. It is intended for suspension from a ring attached to the case by three chains, the centre one being linked to a vase on the top of the case; this is elaborately carved in a beaded pattern, the edges of the case being also carved. Three pearls, pear shaped, hang on rings from the bottom. The case is German and holds a miniature portrait in oil of a Spanish Gentleman. It was formerly in the Mannheim Collection, and now belongs to Mr. Pierpont Morgan.



## Notes

THE Chinese Sacrificial Vase here reproduced, which is the property of Mr. E. J. Le Mare, of Eythorne, Marple, is about three thousand years old, and has an inscription inside the vase which reads as follows:—"Chia has made this precious vase (Ting)." The inscription

### A Chinese Sacrificial Vase



CHINESE SACRIFICIAL VASE

on the cover gives the title (T'ang Tzu) and the name (Ssu) of the deceased person, his grandfather (Tsu), for whom the vase was made and to whom it is dedicated. The style of the script is that of the early part of the Chou dynasty of China, which flourished from B.C. 1122 to B.C. 249.

### Bust of Voltaire

THE Duke of Arenberg has presented the bust of Voltaire, by Peter Verschaffelt, to the Museum of Ghent.

THE movement which has become general in favour of providing handsomely for all that goes by the name of Art in the towns reaches Edinburgh none too

soon. Now news comes from there of a comprehensive scheme for bringing the Scottish National Gallery and the Royal Scottish Academy together. The Academy, of course, has its teaching schools, so the building which covers all this cannot be inconspicuous, and ought to increase the splendour of Scotland's capital. The scheme, our informant says, "will involve the removal of the Royal Institution from the building at present occupied, but can be carried out at a comparatively small cost." It certainly shows that the Edinburgh people are fully alive to the need of continued progress in Art matters, and that the remarkable activity of Glasgow in this direction has set an example which other cities must follow.

PROBABLY all connoisseurs, for some reason or other, are frequenters of the British Museum, and vast as their numbers are, they will be interested in watching the building operations which in the course of the next few years will alter the place entirely. On the west, facing Montague Place, we are promised a classical frontal, in keeping with the present building, and while London will gain what it wants, a Museum on a grand scale subserving a noble purpose, the collections in the interior will be better provided for than any of them have been. For ourselves, let us pray for less of the book-worm's air in the Reading Room and more of the genuine article.

A YEAR or more has elapsed since this collection was acquired for the nation by the Trustees of the British Museum. Known locally as the Curator of the Norwich Museum and Gallery, Mr. Reeve in his private capacity has had opportunities of forming a collection of drawings by the men of this Norfolk School, the worth of which became known when Mr. Binyon published his Monograph on Cotman and Crome in the *Portfolio Series*. What will hereafter be known as the "Reeve Collection" of English water-colour drawings is displayed for a short time only in the Gallery adjoining the Print Room, and because before very long its place will be claimed by some other, the opportunity should not be missed.

THE Department of Coins and Medals, besides many valuable additions to the Greek coins, has lately acquired interesting specimens of Early English and Scottish coins, and by gift of the Council of the County Borough of Croydon a large selection from a horde of Roman coins lately discovered at Croydon.

### Coins and Medals

THIS very interesting and beautiful piece of Staffordshire ware was discovered some twenty-five years ago in an old inn, near Manchester. At the time of its discovery, the piece was absolutely black through long standing and neglect, not a vestige of colour could be seen, and at first sight it appeared to be a plaster or chalk figure. The innkeeper had no idea as to its value,

A Staffordshire Figure of "Bacchus and Ariadne"



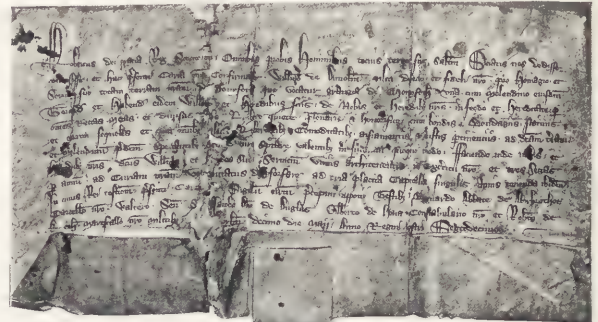
A STAFFORDSHIRE FIGURE "BACCHUS AND ARIADNE"

and when the visitor offered to purchase it for £1, he was much amazed, and in broad Lancashire dialect said: "Yes, O reet, ye can hev it." When cleaned and restored it proved a very beautiful specimen; the colouring is very natural and subdued, the exposed parts being a natural flesh colour. The drapery on the woman is pale yellow relieved with claret-coloured stars, and sandal straps in dark blue. The drapery on the man is claret colour with green facing, and the vine leaves round the heads are green. The height is 27 in. and signed E. Wood. Sculp. & Hewitt pinxt. It is now in the private collection of M. J. Burton, at Eccles.

ONE of the most beautifully illustrated books, by reason of its coloured plates, is Turner's *Ceramics of Swansea and Nantgarw*, and amongst the most recent additions to the attractions of the Cardiff Museum are eleven of the original drawings, presented by the publishers of Mr. Turner's book, Messrs. Bemrose & Sons, Ltd., Derby. The accuracy, it must be confessed, of these illustrations was obtained by means of photography, but that is of prime importance in every such work, and no paintings could have answered their purpose better, or given a purer pleasure, than these from the hand of Mr. C. E. Terry, of Derby. It may be mentioned that the connection of Messrs. Bemrose & Sons with the industries of

Additions to the Cardiff Museum

their native town is not of recent date, for the writers on Derbyshire porcelain owe a great deal to the special knowledge of one of that family, and to writings of his on the subject.



AN OLD SCOTCH

DEED

THIS deed was year 1321. The became known as Grange, and con-

Deed granted by Robert Bruce to William of Durham

granted in the family then Durhams of tinued in direct line till the end of the 18th century, when Captain Hercules Durham (who according to Dugdale was "the undoubted male representative of the Durhams of Grange) died, and left two daughters. The elder married John Hall, and through her the deed came into the Hall family, and at present is in the possession of Colonel Hall, her grandson. The arms of the Durhams of Grange were: "Or, on a fesse azure, 3 mullets argent, and in base a crescent gules."

#### Translation.

ROBERT by the Grace of God King of Scots to all good men of his whole land greeting. Know ye that we have given, granted and, by this our present Charter, confirmed to our beloved and faithful William of Durham Knight for his homage and service all our land of Monyfoth, which is called the Grange of Monyfoth, together with its Mill, to hold and have to the same William and his heirs of us and our heirs in fee and inheritance, by all its rights, boundaries and limits, freely, quietly, fully and honourably, with the servants, bondsmen, campmen and their goods, and with all other liberties, commodities, easements, and first appurtenances belonging to the said land, and mill aforesaid, or that justly hereafter shall belong in any manner. The said William and his heirs to do therefore to us and our heirs the service of one tenant in Chief in our army, and three suits per annum to our



Court of the County of Forfar at the holding of the three chief pleas there every year. In testimony whereof we have commanded our seal to be put to our present charter. Witnesses — Bernard, Abbot of Abirbrothoc, our Chancellor; Walter, Steward of Scotland, James Earl of Douglas; Gilbert de Hay, our Constable; and Robert de Keth our Marshal Knights.

Given at Abirbrothoc on the 10th day of May, in the sixteenth year of our reign.

THE last jug described at length by Mr. Frank Freeth, but not figured in his interesting article on

"The  
A Napoleon English  
Jug Potters

and Napoleon Bonaparte" in *THE CONNOISSEUR*, Vol. VIII., No. 31, pp. 175-177, is no doubt the example he has seen in the "Walter Collection" in Taunton Castle Museum. The accompanying photograph represents this jug (which measures  $7\frac{1}{2}$  in. in height and  $5\frac{3}{4}$  in. in greatest diameter) at a scale of  $\frac{1}{2}$  linear. The grotesque and gaudy painting of "John Bull showing the Corsican Monkey," includes many colours, viz., red, light blue, yellow, orange, mauve, pale green, grey and black. The chevron ornamentation round the rim and the narrow bands are in chocolate, the interspaces being bright yellow, whilst the broad median band is painted a light mauve colour.

The lettering (on part of which a "high-light" occurs in the photograph) on this side of the jug, and the longer inscription on the other side of the jug, have already been given by Mr. Freeth. The vessel was manufactured by T. Harley, Lane End (now Longton, Staffordshire), *circa* 1815.

#### Sixth International Art Exhibition of the City of Venice in 1905

THE Municipal Council of the City of Venice announce their next Art Exhibition to be opened on the 22nd April of next year, and to be closed on

31st October. It will contain pictures, sculpture, drawings, engravings, and objects of decorative art. Some of the best national and foreign artists have been invited to contribute, and as the municipality, with the liberal aid of public administration and private citizens, will allot a considerable sum for the purchase of works of art, a fine show is to be anticipated.

#### New Museum, Merton, Surrey

£300,000 seems a princely sum to be bestowed upon Merton, in Surrey, for the sole purpose of giving it a museum, but the donor, Mr. John Innes, late lord of the manor, thought it none too much, and, indeed, few places near London have more to say for themselves. In the thirteenth century there were sittings of Parliament there, and a church of that date remains. The works on the banks of the Wandle, which William Morris set up, are almost, if not quite, on the site of the Priory, and at Merton Place, since destroyed, lived Lord Nelson and Lady Hamilton. So Merton, with all its relics, is likely in the near future to prove as attractive to pilgrims as its Priory was in the past, and there could be no more fitting place for such a museum as we are promised.



A NAPOLEON JUG

THE International Exhibition to be held in the Parc du Cinquenaire at Brussels, will be open from the 1st to the 23rd October, 1904.

**International Exhibition** There is a special section of Art, Furniture, etc., including Wall and Ceiling Decorations; Floors: Parquetry, Carpets, Mosaic, etc.; Meubles de Luxe; Furniture; Upholstery; Furniture Accessories.

In Section A, Palais de la Mode, Fashion and Dress, everything worn by man, woman, and child is dealt with, and among the subjects of chief interest to the collector are:—Class VII., Literature; Class VIII., Woman's Work; and Class IX., Art as appertaining to the development of Dress.

## New Books

THE demand for old furniture is a constantly increasing one, and there are few who have not felt the need of a reliable and inexpensive volume by the aid of which one might discriminate between the numerous periods and styles and detect the work of the forger.

To fill this long-felt want, three publishers are issuing volumes during October, a work by Mr. Frederick Litchfield appearing through Messrs. G. Bell & Sons; another by Mr. Arthur Hayden, which Mr. Fisher Unwin will publish; and a volume by Mr. H. E. Binstead, who is publishing it at the offices of the *Furniture Record*. The first of these, by the well-known author of the *Illustrated History of Furniture*, will commence with a chapter on the furniture of the Renaissance, followed by chapters on Jacobean, French, Italian, Dutch, and English furniture, a chapter on faked furniture and hints and cautions forming a fitting conclusion. The title of the work will be *How to Collect Old Furniture*, and it will contain forty plates besides many illustrations in the text. The volume by Mr. Binstead will be entitled *The Furniture Styles*, and will embrace all the principal styles from the Elizabethan to l'Art Nouveau, numerous illustrations being included. Mr. Hayden's volume, which will be a companion to his handbook, *Chats on Old English China*, will be devoted to English furniture from the Tudor period down to the end of the eighteenth century. The influence of foreign furniture upon the character of the designs of English craftsmen will be dealt with *en passant*, and examples of French furniture of the best periods will be illustrated and described. In all, the work will contain one hundred illustrations, together with a frontispiece in colour.

The aim of the author is to enable the collector to differentiate between the various styles, and to place before the reader a lucid account of the history of English furniture unencumbered by technical details. Hints and suggestions will be given to assist the amateur, together with a bibliography of works on the subject and a glossary of technical terms. As in the volume on china, a selected list of sale prices obtained at auction will be included from AUCTION SALE PRICES, by permission of the proprietors of THE CONNOISSEUR Magazine.

The book shops seem overrun with little volumes on art, but despite this fact another series will shortly be issued by Messrs. Gowan & Gray, Glasgow. The first volume, which is to be entitled *The Masterpieces of Rubens*, will appear almost immediately, and the price at which it is published—sixpence—should assure a large circulation amongst art students and the general public.

Amongst the October publications from Messrs. Methuen & Co. are the facsimile reprints of the *Hypnerotomachia Poliphili* and Ackermann's *Microcosm of London*, announced in our earlier numbers; a reprint of *Real Life in Ireland* in their Illustrated Pocket Library; a volume on Corot, one of their "Little Books on Art"; and Mr. Dudley Heath's long-expected work on miniatures. This latter volume is a history of the art of miniature painting from its earliest origin and development in the Illuminated Manuscript, tracing its subsequent history as an independent art of portraiture "in little" down to the present day. The illustrations, of which there are over a hundred, are reproduced in colour, photogravure, and collotype from originals in the possession of His Majesty the King, the Dukes of Buccleuch and Portland, and other distinguished collectors throughout England.

The large and costly works issued by Dr. Williamson on his favourite subject of Miniatures are beyond the reach of most amateurs and beginners, and it has seemed well that he should prepare a smaller book in order that out of the fulness of his knowledge on the subject accurate and reliable information should be given to such collectors.

This task he has endeavoured to perform in *How to Identify Portrait Miniatures*, and has taken the opportunity of adding some extra information acquired since the issue of his great work.

As a guide to the collector the book should be found very useful; and it will serve as an introduction to more important volumes, and to enkindle a desire for further study of the fascinating subject.

The publishers are Messrs. G. Bell & Sons.

Mr. Alfred Whitman's volume on S. W. Reynolds, which Messrs. G. Bell & Sons issued last year, formed the first of a series of works by this well-known writer, dealing with the great mezzotinters of the nineteenth century. Early in October the second volume of the series will appear, having for its subject Reynolds's great pupil, Samuel Cousins.

This astonishing artist, who gained the Society of Arts' silver palette for his pencil work when he was but eleven years of age, and worked at his profession till he was over seventy, is at length being appreciated as he deserves.

No one was so successful in interpreting the paintings of Lawrence as was Cousins, and his very numerous plates illustrative of that artist and of Landseer, Chantrey, Richmond, Winterhalter, Millais and Reynolds, constitute a very important and noteworthy portion of the art product of the Victorian age.

Mr. Whitman's volume should prove a reliable and adequate guide for the collector of fine mezzotints by



## Notes

Cousins ; he has grouped, described, and classified his plates in very complete form, and has provided also an interesting account of the career of the artist, who in his old age made such generous provision for his less fortunate brethren. Cousins presented a set of the rarer states of his mezzotints to the National Collection, and from these and from a well-known private collection it has been possible to illustrate the volume with a series of fine reproductions in collotype, all taken from the most perfect impressions.

The edition is strictly limited to 600 copies for England and America, and 50 on hand-made paper, with illustrations on Japanese vellum.



A LATE SEVENTEENTH CENTURY  
ENGLISH DRINKING CUP

CARVED drinking cups of this character, judging from the paucity of illustrations, occur in very few collections, public or private. Indeed, the writer has never come across a cup exactly of this type, with a dialectical inscription arranged longitudinally round the bowl. The

specimen under consideration was presented to the Somersetshire Archæological Society, by the Rev. F. Warre, many years ago, and is exhibited in Taunton Castle Museum. The illustration represents the cup at  $\frac{1}{2}$  scale linear, its total height being 8 inches, external diameter at top 3 inches, internal  $2\frac{1}{4}$  inches. The interior of the bowl tapers to a rounded point to a depth of  $5\frac{1}{2}$  inches from the lip, and is capable of containing  $\frac{1}{2}$  pint (5 ounces) of liquid. The walnut of which it is composed appears to have been drilled by a cooper's bung-auger, the interior surface being quite smooth. The sides of the bowl, externally, are slightly convex, and have been fashioned into eight longitudinal flat faces with intervening rounded grooves averaging one-sixth of an inch in width, the external cross-section of the cup being octagonal. The base of the bowl is ornamented with a crinkled band or collar, below which a whistle has been introduced, the whole thing having been carved from one piece of wood. This ingenious arrangement no doubt increased custom at the inn (?) where the cup was used, for the person seeking refreshment would be almost certain to test the efficiency of the whistle, even if he were indifferent as to whether he ordered any more liquor. The cup will not stand on the small end, the edges being rounded and smooth—indicating numberless labial adhesions. The inscription, deprived of its vernacular rendering, reads :—

“ Take not from me all my store,  
Except you fill me with some more,  
For have to borrow and never to pay,  
I call that foul play.  
—H. N. Watson, 1695.”

## BOOKS RECEIVED

- Illustrated History of the Emulation Lodge of Improvement*, by Henry Sadler. Spencer & Co. 7s. 6d.
- Geschichte der Renaissance in Italien*, by Jacob Burckhardt. Paul Neff, Stuttgart.
- Bryan's Dictionary of Painters and Engravers*, vol. iv., by Dr. G. C. Williamson. G. Bell & Sons. 21s. net.
- The Plays of Shakespeare*, 4 vols., “Cymbeline,” “Romeo and Juliet,” “Coriolanus,” “Macbeth.” Introduction by Geo. Brandes. W. Heinemann. 6d. net.
- The Old Service Books of the English Church*, by C. Wordsworth and Henry Littlehales. Methuen & Co. 7s. 6d. net.
- Holland*, by Nico Jungman. Adam and Charles Black. 20s. net.





## The Year's Art Sales (1903-4)

THE year 1903 was an exceptionally notable one for its picture sales, and, therefore, the season which closed in July last, though excellent in its way, appears less so when compared with its predecessor. No sale produced a total to approach the £105,845 obtained at the sale of the Vaile collection, the highest total this year being £66,000, made at the sale of the collection of pictures of Mr. James Orrock. Other important sales included the pictures of the late Duke of Cambridge, which produced £33,112, those of the late Mr. Huth accounted for £18,842, and the Seale Hayne collection realised £10,150. In addition to these there was the sale of the Townshend heirlooms, which extended over several days, making over £41,000.

Thirty-one pictures realised 1,500 gns. or more; the Orrock sale contributing seven, the Cambridge collection five, and the Huth sale the same number. One particularly noticeable feature is the number of works of the British school included in the list, no less than twenty-three items being superb examples of British art. Gainsborough heads the list with eight, and Reynolds and Romney are each represented by four pictures.

If for no other reason the sale of the Gainsborough portrait of *Maria Walpole, Countess Waldegrave*, at Christie's rooms on June 11th, for 12,100 gns., will make the past season a memorable one in the annals of picture sales. In addition to it being the highest sum ever paid for a picture at these rooms, it also represents a record price for a half-length portrait in this country, Hoppner's portrait of *Louisa, Lady Manners*, sold at Messrs. Robinson & Fisher's three years ago for 14,050 gns., being a three-quarter length.

An example of the rise in the value of works by Gainsborough is instanced by the twelfth picture on the list. This portrait of *Frederick, Duke of York*, was sold at the Bicknell sale in 1863 for 66 gns.

Up to July this year the record for a picture by George Morland was 1,250 gns. paid for the *Post Boy's Return* in 1898, but this was surpassed by the 5,600 gns. given for the set of six pictures illustrating the *Story of Lætitia* at Christie's on July 9th last.

Last year living artists were represented by four pictures in the list—two by Alma-Tadema, and one each by Mr. J. C. Hook and Mr. Peter Graham; this year, however, the highest sum obtained for an example from the brush of a living painter is 1,050 gns. for the latter's 1887 Academy picture, *The Fowler's Crag*.

The following is the list referred to:—

ARTIST.	TITLE.	SIZE.	OWNER.	PRICE.
Gainsborough	... Maria Walpole, Countess Waldegrave, Duchess of Gloucester.	35 ins. by 27½ ins.	... Duke of Cambridge	... 12,100 gns.
Turner	... Walton Bridges	35½ ins. by 47 ins.	... Orrock	... 7,000 gns.
Morland	... Story of Lætitia, set of six	17½ ins. by 13½ ins. (1786)	... Macrory	... 5,600 gns.
Romney	... Princess Sophia Matilda of Gloucester...	45 ins. by 40 ins. (1791)...	... Cambridge	... 4,100 gns.
Reynolds	... Lady Anne Fitzpatrick	29 ins. by 24 ins.	... Orrock	... 4,000 gns.
Gainsborough	... Mrs. Charlotte Freer	28½ ins. by 23½ ins. (oval)	... Orrock	... 3,300 gns.
Romney	... Lady, white dress, gold ribbons	30 ins. by 25 ins. (oval)	... [June 25]	... 3,300 gns.
Romney	... Georgiana Anne, Lady John Townshend	30 ins. by 25 ins.	... Townshend	... 3,150 gns.
Reynolds	... Lady of Ducie family	30 ins. by 25 ins.	... Huth	... 3,100 gns.
Gainsborough	... Pastoral Landscape, with figures	39½ ins. by 49½ ins.	... Huth	... 2,900 gns.
Gainsborough	... Lady Mary Impey	30 ins. by 25 ins.	... Affleck	... 2,800 gns.
Gainsborough	... Frederick, Duke of York	28½ ins. by 23½ ins. (oval)	... Huth	... 2,500 gns.
Watteau	... Guitar Player Surprised	13½ ins. by 10½ ins.	... Hawkins	... 2,400 gns.
Lawrence	... Miss Juliana Copley	30 ins. by 25 ins.	... Watson	... 2,400 gns.
Gainsborough	... Right Hon. Wm. Pitt	29 ins. by 24 ins. (oval)	... Huth	... 2,300 gns.
Reynolds	... George, first Marquis Townshend	93 ins. by 57 ins. (1779)...	... Townshend	... 2,100 gns.
Gainsborough	... Robert Adair	29 ins. by 24 ins. (oval)	... Townshend	... 2,000 gns.
Reynolds	... George, Lord Ferrers, second Marquis Townshend.	93 ins. by 56½ ins.	... Townshend	... 2,000 gns.
Romney	... Catherine, Lady Abercorn	29 ins. by 24 ins. (c. 1779)	... [May 7]	... 2,000 gns.
Crome	... On the Yare, Norwich, above the New Mills.	27½ ins. by 39 ins.	... Huth	... 1,900 gns.



## In the Sale Room

ARTIST.	TITLE.	SIZE.	OWNER.	PRICE.
Hoppner ...	Mrs. Wm. Dundas ...	30 ins. by 25 ins.	Stuart Wortley ...	1,750 gns.
Cotes ...	Kitty Fisher ...	50 ins. by 40 ins. (1768) ...	Orrock ...	1,700 gns.
Gainsborough ...	Queen Charlotte ...	23½ ins. by 15½ ins.	Cambridge ...	1,650 gns.
Millais ...	Caller Herrin' ...	43 ins. by 31 ins. (1881) ...	Dunlop ...	1,600 gns.
Beechey ...	Prince of Wales, afterwards George IV.	50 ins. by 40 ins.	Cambridge ...	1,600 gns.
Raeburn ...	Master J. N. O. Hamilton or J. Gray ...	50 ins. by 40 ins.	[June 25] ...	1,550 gns.
Velasquez ...	Infant Don Balthasar Carlos ...	56 ins. by 43 ins.	Fraser ...	1,500 gns.
Turner ...	Lancaster, from the Aqueduct, W.C. ...	11 ins. by 15½ ins.	Orrock ...	1,500 gns.
Lawrence ...	Alicia, Lady Trimleston ...	88 ins. by 58 ins.	Orrock ...	1,500 gns.
Lawrence ...	Florence, Countess of Loudoun ...	93 ins. by 56 ins.	Orrock ...	1,500 gns.
Gainsborough ...	Duke of Clarence, afterwards Wm. IV.	28 ins. by 23 ins. (oval) ...	Cambridge ...	1,500 gns.

For pictures sold below these prices, consult AUCTION SALE PRICES.

Though the sales of engravings held during the past season were of a comparatively unimportant nature, the highest sum obtained for a single print—£693—exceeds last season's record by over £70, otherwise

the number of prints realising over £100 (twenty-seven) compares unfavourably with the 1903 list, which contained no less than one hundred and six items:—

ARTIST.	ENGRAVER.	TITLE.	STATE.	PRICE.
Hoppner, J.	Ward ...	The Frankland Sisters ...	C.P. ...	693 0 0
Turner, J. M. W.	—	Liber Studiorum ...	Wanted 4 plates ...	540 0 0
Wheatley, F.	—	London Cries, set of 13 ...	C.P. ...	472 0 0
Gainsborough, T.	Barney, W.	Duchess of Devonshire ...	M., 1st state ...	378 0 0
Romney, G.	Meyer ...	Lady Hamilton as "Nature" ...	C.P. ...	336 0 0
Cosway, M.	Green, Val ...	Mrs. Cosway ...	M., 1st state ...	273 0 0
Reynolds, Sir J.	Cousins, S. ...	Bust Portrait of a Lady ...	M., private plate ...	265 13 0
Hoppner, J.	Young ...	The Setting Sun (The Godsall Children) ...	C.P. ...	262 0 0
Reynolds, Sir J.	Green, Val ...	Lady Betty Delmé and Children ...	M., 1st state ...	252 0 0
Romney, G.	Smith, R. ...	Lady Warwick ...	M., 1st state ...	250 0 0
Reynolds, Sir J.	Dean, J. ...	Lady Elizabeth Herbert and Son ...	M., 1st state ...	241 0 0
Romney, G.	Knight ...	Lady Hamilton as a Bacchante ...	C.P. ...	220 0 0
Reynolds, Sir J.	Green, Val ...	Mrs. Sarah Campbell ...	M., 1st state ...	204 15 0
Romney, G.	Smith, R. ...	Mrs. Robinson ...	M., 1st state ...	200 0 0
Morland, G.	Soiron, F. D. ...	St. James's Park } a pair ...	C.P., before borders ...	183 15 0
Morland, G.	Soiron, F. D. ...	A Tea Garden ...	C.P. ...	157 10 0
Lawrence, Sir T.	Bartolozzi ...	Miss Farren ...	C.P. ...	147 0 0
Meissonier, J. L. E.	Jacquet ...	"1814" ...	Remarque proof, signed by A. ...	147 0 0
Meissonier, J. L. E.	Bracquemond ...	La Rixe ...	Remarque proof, signed by A. ...	147 0 0
Hoppner, J.	Ward, J. ...	Lady Heathcote as "Hebe" ...	M., proof, title in open letters ...	136 10 0
Reynolds, Sir J.	Dickinson ...	Mrs. Sheridan as "St. Cecilia" ...	M., 1st state ...	130 0 0
Wheatley, F.	—	London Cries, set of 13 ...	In Bistre ...	120 15 0
Romney, G.	Jones, J. ...	Duchess of Marlborough ...	M., 1st state ...	115 10 0
Meissonier, J. L. E.	Bracquemond ...	La Rixe ...	Remarque proof, signed by A. and E. ...	115 10 0
Reynolds, Sir J.	Dickinson ...	Mrs. Sheridan ...	M., 1st state ...	115 0 0
Hoppner, J.	Ward ...	Lady Heathcote ...	C.P., open letter proof ...	105 0 0
Reynolds, Sir J.	Smith, J. R. ...	Lady Catherine Pelham Clinton ...	M. ...	102 18 0
Romney, G.	Walker, J. ...	Lady Isabella Hamilton (whole length) ...	M., 2nd state ...	100 16 0

For engravings sold below these prices, see AUCTION SALE PRICES.

THE result of the book sales held during the season, as a whole, demands more than a passing word, for if we leave the abnormal year of the Boer **Books** War out of the calculation, it is obvious that prices have been rapidly falling. In the case of extremely rare and valuable books no decline is possible. As we have already explained in this column, neither panic nor war can detract from the market value of books that are beyond price. Their tendency is to realise more and more day by day, for more people want them as time goes on, and money, though perhaps scarce so far as individuals are concerned, is plentiful enough in the aggregate. The thing therefore to do is to buy books that everybody wants and to rejoice in their possession for a brief space.

This, of course, requires capital and happy oblivion, so far as interest is concerned. In fact, the question of pounds, shillings, and pence must not be allowed to enter into the calculation at all. Should it do so, loss is certain, for interest on sunk capital mounts up with astonishing rapidity, and the end is within sight from the first. Book collectors of the old school care nothing for this; they have no need to care, being beyond the slings and arrows of outrageous fortune. They who minister to their wants are in the same position. The aristocrats of the book-shelf are beyond criticism, and altogether unaffected by the fluctuations of the market. So far as ordinary books are concerned, and these, be it remembered, are in such a majority that the exceptions are barely noticeable, there is a different tale to tell. During the last season some

seventy high class sales were held in London, embracing nearly 42,000 lots in the auctioneers' catalogues, and the total amount realised was only about £110,000. This may seem a large sum, but it is by comparison small, for it shows an average of no more than about £2 9s., the lowest for years.

We may take it then that so far as ordinary books are concerned the buyer has had everything his own way. On a calculation, what would have cost him £3 twelve months ago could now be got for about £1 15s., and so far as we are able to judge, even this depreciation is likely to become still further accentuated. The truth is that most books have been much too highly priced, and the least touch of neglect has proved sufficient to destroy the record which the optimism of several years has painfully built up. It used to be said that of all objects of daily intercourse books were the best and cheapest; that a man might form a library of good and sterling quality for less than the price of a picture or half-a-dozen prints that fashion had set her seal upon. This axiom has been questioned of late, and no wonder; but it looks as though it would soon be unassailable again. As an instance of what is meant, let us refer to that excellent series known as the "Badminton Library." The volume of *Hunting* by the Duke of Beaufort and Mr. Mowbray Morris is, and always has been, the coveted volume of the set when on large paper, and yet in these days the complete series of twenty-eight volumes, all on large paper, costs but little more than *Hunting* itself cost six or seven years ago. The books issued from the Kelmscott Press have also fallen away to such an extent that the onlooker may well wonder what strange vicissitudes have overtaken them; and as the Kelmscott books have fallen away, so also have scores of others fashioned to the same model—excellent books many of them, but unstable as water. Their days may come again, but not yet. The rhythm is being tuned to another scale, and the book-collector of to-day and the future needs to adapt himself to the altered circumstances.

The only class of books that has maintained its position—the extremely important volumes of which we have spoken excepted—is that which has as its backbone, so to speak, the early editions of the English classics. Elizabethan and Jacobean Poems and Plays, as well as those more modern works which have contributed to build up the English language and to preserve its purity, are in more request now than they have ever been before, and these are unquestionably the books to buy, if only they are in a good state of preservation. It is very questionable whether in, say, a dozen years from now books of this kind will be on the market in any number as they are now. It may be asked what is a classic? To this we reply that an English classic, such as is now in contemplation, occupies the same position as the Latin and Greek classics did a century ago. It is time tried; something that the consensus of opinion has decided to be not ephemeral; a literary effort that has survived criticism, especially fulsome criticism, which in its way has done more to mask prospective honour than any other species of recognition whatsoever.

That a masterpiece is published every day we can see for ourselves if we only read the criticisms of the newspapers with assiduity, but a book-collector being guided by such opinions and none other, and acting upon them, would fill his shelves, and that speedily, with books that would shame his judgment in the day of parting. To-day's criticism cannot make a classic to-morrow. Nothing but time can sanctify, and if that should be accounted hard upon the genius of to-day he will have it in remembrance as a solace that "time works wonders," and that the best men are always they who have outlived the hour. The English classics, then, should be followed by the present-day book-man, who, provided he confines his attention to original or at any rate very early editions, cannot possibly go wrong. He may and probably will do so if he concentrates his attention on the fashionable books of the hour, for fashion changes repeatedly and no one can gauge it.

Some years ago there was a very great demand for sporting books, and more recently for books with coloured plates. So far as the latter were concerned it mattered little, or not at all, of what they consisted. The plates were the chief object, and we saw books like *Felissa, or the Life and Adventures of a Kitten of Sentiment* selling for comparatively large amounts, not because they were worth it, but solely by reason of the coloured plates they contained. That such books have their merits we dispute in no way, but they are not classics; there is nothing about them that can survive a passing craze, and no one need be surprised to hear that the past season played havoc with them all.

It used to be said in old days that a good library was regarded as being good only to the extent of its capacity for answering the questions that might be addressed to it. All libraries worthy the name were founded on a basis of utility only, and though times have changed since then, it almost looks as though in the near future history will repeat itself yet once again. Should it do so, the way of the book collector will be cleared of innumerable obstacles that obstruct it now, and he will be able to walk with a firm tread, altogether unmindful of the vagaries of fashion and caprice.

To sum up the position as disclosed by the last season's book sales in as few words as possible, it would, we think, be as well if collectors, before launching out in the future, would pause for a moment and ask themselves what path they intend to follow, and by what considerations they are prepared to be guided. The momentary decree of fashion will clearly avail them nothing, for it may reverse itself at any moment to their bane. No collector, worthy the name, takes stock of his surroundings upon a monetary basis, but there is such a thing, nevertheless, as paying a high price for something which is only of fleeting interest. It is here to-day and gone to-morrow, and those who are accustomed to watch with prosaic eye the scattering of libraries to the winds from whence they came, know that "to-morrow" must bear the penalty imposed by to-day. It is pitiable to see collections of books got together with untold labour and at vast expense, sold for what they will fetch, and yet this experience



## In the Sale Room

is quite common. It can be gathered, in one or more of its many phases, almost at any time during the season, and the reason is perfectly obvious. As a rule, the collector relies upon himself and his own better judgment

but little; he bases his preferences upon fashion chiefly. And fashion looks so solid and substantial while it lasts that hundreds are deceived by its glamour. It indeed presages but seldom witnesses a rain of gold.

The following is a list of those books that realised £100 or more:—

AUTHOR.	WORK.	PRINTER AND PUBLISHER.	DATE.	LIBRARY OR DATE OF SALE.	PRICE £
Shakespeare, W.	Henry IV. Part II. 4to. 6½ ins. by 4½ ins. Mor., by Bedford	V. S. for A. Wise and W. Aspley	1600	... April 23	... 1,035
Shakespeare, W.	First Folio. 12½ ins. by 8 ins. Old Russia	I. Jaggard and E. Blount	1623	... June 23	... 950
Browning, R.	12 mo. Uncut. Orig. bds. ...	For Saunders and Otley	1833	... Dykes Campbell	325
Caxton...	Ryal Book. Folio. 11 ins. by 7¾ ins. Mor., by Clarke and Bedford	(Caxton)	... (1487-8)	... Higgins	... 295
Milton, J.	Paradise Lost. 4to. 7½ ins. by 5½ ins. Orig. sheep	S. Simmons, for P. Parker	1667	... June 21	... 295
Lodge, T.	Rosalynde. 4to. 7¼ ins. by 5½ ins. Unbound	For N. Lyng and T. Gubbins	1596	... June 17	... 295
Chapman, G.	Bookes of the Iliades and Achilles Shield. 4to. 7½ ins. by 5½ ins. Old vellum	John Windet	1598	... July 29	... 291
Shakespeare, W.	Second Folio. 12½ ins. by 8½ ins. Mor., by Smith	T. Cotes, for J. Smethwick	1632	... June 15	... 250
Spenser, E.	Faerie Queene. 2 vols. Old vellum	For W. Ponsonbie	1590-6	... June 21	... 240
Edward III.-IV.	Nova Statuta. Folio. Contemp. Oaken boards. Leather	(W. Machlinia)	... (1482?)	... Gell	... 223
Burns, R.	Poems. 8vo. 8½ ins. by 4½ ins. Mor., by Ramage	J. Wilson	1786	... Waugh	... 220
Defoe, D.	Robinson Crusoe. 3 vols. 8vo. Mor.	W. Taylor	1719-20	... Brodie	... 176
Valturius, R.	De Re Militari. Folio. Mor. ...	John of Verona	1472...	... Higgins	... 160
Caxton ...	Vitas Patrum. Trans. by Caxton. Folio. Old Russia	W. de Worde	1495...	... Higgins	... 151
Jonson, B.	Chloridia. 4to, 8 ins. by 6½ ins., uncut. 10 leaves. Unbound	For Thos. Walkley	1630...	... April 23	... 145
Dickens, C.	The Strange Gentleman. 8vo, 7 ins. by 4½ ins. Orig. wrappers	For Chapman and Hall	1837...	... March 21	... 141
—	Pamphlets, about 1,220, relating to Long Parliament, Commonwealth, etc.	—	1640-60	... Gell	... 135
Defoe, D.	Moll Flanders. 8vo, 7¾ ins. by 4¾ ins. Orig. calf	For W. Chetwood	1721...	... July 29	... 130
—	Tullius de Amicitia. Folio. 10½ ins. by 7¾ ins. 28 leaves. Half mor.	W. Caxton	1481...	... Reeve	... 125
Dekker, T.	The Whore of Babylon. 4to, uncut. 40 leaves. Unbound	For N. Butter...	1607...	... April 23	... 129
Jonson, B.	King James: His Entertainment. 4to, uncut. 29 leaves. Unbound	B. S., for E. Blount	1604...	... April 23	... 116
Marston, J.	What You Will. 4to. Uncut. 31 leaves. Unbound	G. Eld for T. Thorpe	1607...	... April 23	... 114
—	The Return from Parnassus. 4to. Uncut. 33 leaves. Unbound	G. Eld for J. Wright	1606...	... April 23	... 106
Chapman, G.	The Widdowe's Teares. 4to. Uncut. 40 leaves. Unbound	For J. Browne	1612...	... April 23	... 106
Wesley, J.	Psalms and Hymns. 8vo. 5½ ins. by 3½ ins. 74 pp. Orig. sheep.	L. Timothy, Charles-Town...	1737...	... Thorpe	... 106
Smith, Capt. J.	Description of New England } 4to. Old calf. (2)	H. Lowndes for R. Clerke	1616...	... } Gell	... 104
Harcourt, R.	Voyage to Guiana	J. Bealle for W. Welby	1613...	... }	...
Thackeray, W. M.	Vanity Fair. 8vo. 8½ ins. by 5½ ins. Orig. wrappers	Bradbury and Evans...	1847-8	... March 27	... 102
Scott, Sir W.	Tales of My Landlord. Series I. 4 vols. 12mo. 7½ ins. by 4½ ins. Uncut. Orig. bds.	J. Ballantyne for W. Blackwood, etc.	1816	... Jan. 6	... 101
—	Horæ. Sarum Use. 4to. Contemp. stamped leather	Peter Kaetz	Nov. 27, 1524	Bedford Lit. Inst.	101

For books sold below these prices consult AUCTION SALE PRICES, the supplement of THE CONNOISSEUR.

In so far as original manuscripts and autograph letters are concerned the past season has been a remarkable one, the second item on the list given

below being a record. The Milton manuscript is included, though only bought in at the price named.

AUTHOR.	DESCRIPTION.	SALE.	PRICE.
Milton, J.	Paradise Lost, Book I.	Clinton Baker	4,750
Nelson, Lord	Letter to Lady Hamilton, Victory, September 25th, 1805	May 13th	1,030
Burns, R.	Cotter's Saturday Night, 21 stanzas	Aiken	500
Bunyan, J.	Warrant for apprehension, March 15th, 1764	Thorpe	305
Chatterton, T.	Collection Poems, &c.	Sholto Hare	294

# The Connoisseur

AUTHOR.	DESCRIPTION.	SALE.	PRICE.
White, Rev. G., of Selborne	79 letters, 1770-91, 52 to his niece, Mary White, 27 to his brother, Rev. John White	April 21st ...	291
Tennyson, Lord	Enid and Nimue. Proof sheets, 139 pp., corrected by author	Lady Simeon...	210
Ruskin, J.	Lectures on Architecture and Painting	June 21st ...	200
Burns, R.	Brigs of Ayr, early draft	Waugh ...	169
Burns, R.	The Whistle, with letter to Duke of Queensberry, Ellisland, Sept. 24th, 1791	May 3rd ...	155
Burns, R.	Poems, 1793. Patrick Heron of Heron's copy. Annotated by B.	June 22nd ...	150
Browning, R.	23 Letters by Alfred Domett, 1840-77	July 29th ...	150
Dodd, Dr.	Wm. Shakespeare's Works, 1747. Notes by Dodd	July 29th ...	130
Cromwell, O.	Letter to his wife, September 4th, 1650	Sholto Hare ...	121
Sidney, Sir P.	Letter to Plantin, Antwerp printer. About 60 words in French	June 22nd ...	119
Spenser, E.	Five Elizabethan Tracts from libraries of Edmund Spenser & Gabriel Harvey. With inscriptions	April 23rd ...	102
Wellington, Duke of	Letter to Sir Chas. Flint, June 19th, 1815, day after Waterloo	May 13th ...	101
White, Rev. G., of Selborne	19 letters to his brother, Rev. John White	June 22nd ...	101
Tennyson, Lord	Charge of the Light Brigade. Proof, single page, with MS. alterations by author	Lady Simeon...	100

As regards the sales of objects of art during 1904, the collection of the late Mr. C. H. T. Hawkins, dispersed in March, May, and June, exceeded in magnitude any sale of the kind held at Christie's for many years. The collection, which included over 1,000 miniatures and 800 snuff-boxes, consisted of no less than 2,430 lots, for which the enormous sum of £174,498<sup>6</sup> ros. 6d. was obtained. Of the snuff-boxes, seven made over £1,000, and one of the miniatures,

that of *Frances, Lady Vere*, by Holbein, on a playing card, realised the high figure of £2,750. No other collection of any note appeared under the hammer, the Duke of Cambridge's silver, though notable for its quantity, being unimportant from an artistic point of view.

The following table enumerates those objects that realised over £1,000:—

OBJECT.	OWNER.	PRICE.
Louis XV. oblong snuff-box, painted with bouquets of flowers, signed Hainelin, dated 1758	Hawkins	£6,400
Old Beauvais tapestry, five panels	Ashburton	4,300 gns.
Louis XVI. mahogany commode, 34 ins. wide. Stamped with name of J. H. Reisener. Ormolu mounts	Duke of Marlborough	3,000 gns.
Holbein, miniature lady—perhaps Frances, Lady Vere, wife of Earl of Surrey—on playing card. 2½ ins. diam.	Hawkins	£2,750
Hilliard, miniature. John Crocker and his wife, Frances	June 20	£2,520
The Bacon Cup. Silver-gilt cup and cover, 1½ ins. high, London hall-mark 1574. 41 oz. 5 dwt. By Thomas Bampton, of the Falcon, made of Great Seal of England.	Townshend...	£2,500
Great bronze relief: Venus and Anchies, 7½ ins. diam.	Hawkins	£2,250
Louis XVI. oblong snuff-box. Sporting subjects	Duke of Cambridge	£2,000
Louis XV. rectangular snuff-box, with scenes from "Gil Blas." Bought by Sir George Collier, after Salamanca, 1812, for about £12.	February 12	1,850 gns.
Louis XV. oblong snuff-box. Signed "George à Paris"	Hawkins	£1,900
Settee and eleven chairs, Chippendale mahogany	Orrock	1,800 gns.
Lesser George of Order of Garter	Duke of Cambridge	£1,790
Old Sèvres cabaret. Birds in landscape on rose-du-Barry and apple-green ground	Hawkins	1,650 gns.
Vase, Mazarin-blue porcelain, Louis XV., ormolu mounts	June 20	£1,700
Louis XVI. oval snuff-box. Teniers subjects	Hawkins	£1,650
Louis XVI. oval snuff-box. Decorated with Cupids, &c.	Duke of Cambridge	£1,600
Louis XV. oval snuff-box. Domestic scenes after Chardin	Hawkins	£1,550
Pair of old Sèvres oviform vases and covers, 14½ ins. high. Gros-bleu ground	May 27	£1,500
Louis XVI. oval snuff-box. Figures of Mars, Venus, &c., in landscapes	Hawkins	£1,460
Stamp. Mauritius, 1847, "Post Office," 2d., blue, unused	January 13	£1,450
Old Sèvres ecuelle, cover and stand, Teniers subjects on rose-du-Barry ground	Duke of Cambridge	1,300 gns.
Suite of Louis XVI. carved and gilt-wood furniture, covered with old Beauvais tapestry	June 20	£1,350
Old Nankin oviform hawthorn-pattern jar and cover, 10½ ins. high	Orrock	1,250 gns.
Louis XVI. oval snuff-box. Groups of Cupids on rose-du-Barry ground	Hawkins	1,250 gns.
Louis XVI. oblong snuff-box. Pastoral scenes...	Hawkins	£1,150
Pair of Chinese famille-rose cisterns, 15 ins. high. Yung-Ching period	Duc de Dino	£1,120
Commonwealth standing cup and cover, gilt, 18½ ins. high. London hall-mark 1653. 45 oz. 15 dwt.	Seale Hayne	£1,052 5s.
Louis XVI. oval snuff-box. Classical subjects and vases	Hawkins	£1,050
Pair of Louis XV. marqueterie encoignures, 35 ins. wide. Ormolu mounts	Duke of Cambridge	1,000 gns.
French bronze groups, Sæc. XVIII. Pluto and Prosperine: the Rape of the Sabines, 25 ins. high	Duke of Marlborough	1,000 gns.
Holbein, school miniature portraits of two children, full face...	Hawkins	£1,000
Ewer and cover, silver-gilt and rock crystal, 9½ ins. high. Given by Queen Elizabeth, c. 1567, to John, Lord Erskine.	Erskine-Murray	£1,000

The whole of these prices and particulars are compiled from AUCTION SALE PRICES, the monthly supplement to THE CONNOISSEUR. AUCTION SALE PRICES IS

published simultaneously with THE CONNOISSEUR on the first of each month, and contains a complete record of all Art Sales, both English and Foreign.





## SPECIAL NOTICE

In the September number of the magazine, we announced the institution of an entirely new system for dealing with the numerous queries addressed to us each month by our various readers, and gave full particulars of the methods we proposed in future to employ. We here recapitulate the chief features of the scheme, which will considerably facilitate the work of the correspondence department, and thus ensure much greater promptness in giving replies than has hitherto been possible.

Commencing with the September issue, each number of THE CONNOISSEUR contains a coupon, which must in future be enclosed with all enquiries sent to us. The coupon will be found in the advertisement pages, and under no circumstances will any enquiry receive attention which is not accompanied by the said coupon.

Queries of general interest will be answered in strict order of priority in these columns as space permits, but where an opinion or valuation of a specific object of art is desired, the same should be sent for examination.

In the latter case full particulars regarding the object and information required, together with the coupon, must first be sent, and the fee, which will vary according to the nature of the enquiry, will then be arranged between the owner of the object and ourselves. No article may be sent until all arrangements have been made.

All cost of carriage both ways must be paid by the owner, and articles can only be received at owner's risk. No responsibility will be accepted by the proprietors, Messrs. Otto, Limited, in the event of loss or damage to articles whilst in our possession, which should in all cases be covered by insurance. Valuable objects should also be insured against damage in transit, or if sent by post, registered. Policies covering all risks can be obtained through us at nominal rates on application.

Communications and goods should be addressed to the "Correspondence Manager," THE CONNOISSEUR, 95, Temple Chambers, Temple Avenue, London, E.C.

We venture to anticipate that the arrangements we have now made for assisting our readers to obtain reliable information regarding art and other matters interesting to the collector will prove very serviceable, and considerably enhance the value of the correspondence columns.

**Coins.**—E. T., Bristol (3,940).—Your Queen Anne half-crown and Kruger penny have no material value.

J. B., Preston (3,972).—Your Charles II. five-guinea piece, if in mint state, is worth £7.

**Coloured Prints.**—P. M. E. (4,104).—Your coloured prints depicting racing scenes are worth £3 apiece.

J. J. S., Douglas (4,007).—Your two coloured prints are part of a series of "Fine Arts," and worth about £4 apiece. We cannot appraise your ginger jar or silver tankard from written particulars. They must be sent for examination.

A. C., Maida Vale (3,968).—The coloured prints of sporting subjects enumerated in your letter are after paintings by H. Alken. The value of the set is about twelve guineas.

H. K., S. Chatham (4,054).—*L'Infanterie Française en Egypte, Le Général Lasne converted to Ibrahim Bey.* This is not a print of any special interest, worth a few shillings only.

E. D., Axminster (4,024).—Your five coloured prints are a portion of a set illustrating the different stages in the life of a racehorse. They have been slightly touched up by hand, and we place the value at £4.

**Mezzotints.**—Calcutta (4,077).—Portrait of *H. Hamilton Reamish*, from an engraving in mezzotint, designed and executed by S. W. Reynolds. The works of this artist are very numerous, and ordinary prints from his plates, unless of special interest, can be bought for very little. We have been unable to ascertain who H. Hamilton Reamish was! N. L. Beamish, an officer in the Irish Dragoons, was a writer on military subjects at that period.

**Miscellaneous.**—E. W. H., Suffolk (4,052).—Joseph Klotz was a grandson of Matthias Klotz, a noted maker of violins during the latter part of the 17th century. His father, Egidius, and Sebastian and George Klotz, sons of Matthias, also followed the same profession, and it is very important, when purchasing an instrument by "Klotz," to know which member of the family made it. We cannot appraise your knife from the description. Both this and the engraving should be sent for inspection. Your Sunderland jug is probably worth about 15s. The prices of frog mugs range from 10s. to 30s., dependent upon quality of finish.

H. S., King's Kettle (3,298).—We cannot express any reliable opinion regarding your battle-axe and candlestick without we have the articles for examination.

S. (4,075).—Your print, after Claude C. Lorraine's painting of *A Seaport*, has no special value. It is impossible to express any opinion regarding your pottery without first examining the paste. John Opie, a distinguished painter of the late 18th century, was born at St. Agnes, near Truro, in 1761. The son of a carpenter, he was at first educated to follow the profession of his father, but his artistic propensity early began to assert itself and, encouraged by his uncle, Opie soon centred all his thoughts on becoming a painter. His talent was discovered by Dr. Walcott, at that time residing in Truro, and by his recommendation the fame of the young artist soon became widespread among the people, until when he came to London in 1780 his merit and the peculiar circumstances of his early life were so well-known that he became at once the *bon mot* of fashion, and was known as the "Cornish Wonder." His portraits, however, were too truthful to nature to cause the interest to remain permanent, and he soon turned his attention to domestic and rustic subjects. In this class of work Opie displayed remarkable vigour and sense of style, and the high prices paid for his pictures to-day bear record to his genius. *Three Young Girls with a Rabbit* and *Young Girl with Pitcher*, attributed to him, realised respectively £199 10s. and £89 5s. at auction recently.



**Books.**—G. J., Chester (4,117).—The original issue of the first Elizabethan *Prayer Book* (1559) is now of great rarity. A copy with several of the margins cut realised £170 at auction recently.

Miss P., Whitley Bay (4,202).—The large number of religious books published during the seventeenth and eighteenth centuries precludes them from ever attaining a special value. Of course, first editions of books written by famous historical and religious personages of that period will have a value to Bibliophiles, if only on account of their associations, but generally speaking, works of this class never realise very high prices.

"Calcutta" (4,201).—*Hogarth's Works*, by Nichols and Steevens, 1808-17. The value of this work, which, to be complete, should consist of three volumes, is about 30s. for the ordinary edition, and about double that sum for the large paper.

D. J. H., Bank South Station (3,939).—There is no particular value attached to your volume of *English History*.

J. S., Monte Video (4,129).—The value of your *Poems by D. G. Rossetti*, 1870, will depend entirely upon whether it is the large paper or ordinary edition. The latter is worth about £3; but of the former only twenty-five copies were issued, and the value is at present between £12 and £18. This work has an interesting history attached to it. The MSS. was enclosed in the coffin of Rossetti's wife on her death in 1862, and seven years afterwards (1869), in deference to the many requests of his friends, Rossetti had the coffin disinterred and the MSS. abstracted. A small privately-printed edition was then issued in the August of that year, but your book is the first published edition. The value attached to Tennyson's works varies considerably, the prices paid for his later works being comparatively small to those realised by some of the poet's earlier efforts. It is interesting to note in connection with this how the personal element increases the value of a volume. A copy of *Idylls of the King*, presented by Tennyson to C. L. Dodgson, author of *Alice in Wonderland*, and bearing an autograph inscription to that effect, realised £19 recently. Your copy is worth about 30s. It is impossible to appraise the other books mentioned in your list without seeing them. If you will forward them for examination, we shall be very pleased to advise you as to their probable selling value in this country.

**Coloured Prints.**—L. W., Leominster (3,980).—*A Light Breeze and Boats under Weigh* are not subjects of any special interest; worth probably about 15s. apiece.

**Mezzotints.**—W. D., Woolton (3,437).—The value of prints from Turner's engraving of *Raphael painting La Bella Fornarina*, after W. Brockden, is about 30s.

**Pictures.**—McDonald, Boscömbé (4,076).—The prices you quote as having been paid for paintings by Bonnat are those realised at a sale in Paris. The value of your pictures in this country, presuming them to be genuine works by Bonnat, will depend to a great extent upon their condition and the manner in which the subject has been handled in each. A careful examination of the technique and brushwork is necessary if you wish this definitely fixed.

**Porcelain and Pottery.**—E. H., Newton-le-Willows (3,902).—In our opinion your tea set is a fine example of Salopian "Willow Pattern," but owing to the damaged state of many of the pieces the value will not be above £5. This ware was originally fabricated in China, and exported to England during the latter part of the 18th century. The design attained considerable popularity in this country, and was copied by the principal porcelain manufacturers. Your service was made by Thomas Turner, at Caughley Works, near Broseley, Shropshire, who first produced the pattern in 1780. See also answer to "A. G. M., Lavender Hill," in the September Number (1904).

W. T., Harringay (3,813).—It is difficult to judge accurately without seeing the piece, but after a careful examination of the photograph sent and comparison with specimens in the British Museum, we are of opinion that your dish is of modern Indian manufacture. The subjects appear to be the Avatas of Vishnu. We are unable to ascertain the meaning of the inscription on the back, which is modern Nagari in Sanskrit characters. The value of the dish will not be great, there being few collectors of these things.

J. O'K., Ballymoney (4,101).—Judging from sketch and particulars sent, your cup and saucer in black ware are productions of the Wedgwood factory. The three letters, F.G.W., however, suggest a late period of manufacture, probably since 1851, and the value will therefore be quite nominal, from 10s. to 15s., according to finish.

**Prints.**—G. C., Dorset Square (4,032).—The prints mentioned in your letter have very little value.

E. D. B., South Croydon (3,741).—Judging from particulars given your print after William Hogarth's *March of the Guards toward Scotland*, 1745, is probably only a copy of Luke Sullivan's engraving, as in the original plate the word Prussia is spelt with one "s," and the date December 30th. Genuine impressions fetch from 30s. to £2 apiece.

E. M. S., Blackheath (3,981).—Your proof prints of George IV. and W. Pitt should realise about £2 10s. and £1 15s. respectively. We cannot give any reliable information regarding the other prints you describe unless they are sent for inspection.

C. W., R. C., Dymock (4,134).—*A Tigress*, by John Murphy, after Stubbs, is worth £2; *Portrait of Charles I.*, by Henry Cook, 25s.; *Heads of Ladies in Profile*, by R. Lane, after J. Jackson, 30s. Your portrait of Mrs. Duff may be of considerable value, but we are unable to speak definitely from your description. Send to us for inspection. The other prints enumerated in your letter are worth about 12s. 6d. each.

S. M. C., Malvern (4,137).—The following are approximately the prices you should obtain for your prints: *Duke of Monmouth* and *Cornelio Tromp*, by A. Bloteling, after Sir Peter Lely, £3 each; *James II.*, by T. Munnikhuyzen, £2 10s.; *Geoffrey Chaucer*, by J. Houbraken, £1; and the remainder 10s. 6d. each.

J. S. F., Skipton (4,122).—*The Resurrection of a Pious Family from the Grave on the Last Day*, by F. Bartolozzi, after the Rev. Wm. Peters. It is impossible to definitely appraise your print without examining it. If in brown it may be worth about 25s. or 30s.; if coloured, up to £5.

Mrs. M., Plymouth (4,002).—*The Seasons*, after Wheatley. A complete set of good impressions from Bartolozzi's original plates would be worth from £10. Send one print for inspection by our expert. The value of *Scotch Washing*, by George Cruikshank, is about 10s. 6d. For particulars regarding Opie, see answer to "S. (4,075)."

Q. L. W., Newport, Mon. (3,989).—If your prints are genuine and early states, the following prices are approximately their present market value: *Portrait of the Earl of Durham*, by H. B. Hill, after P. Steward, 10s.; *portrait of Sir Robert Peel*, by W. Mote, after R. Scanlan; *Deliverance of John Wesley from fire at Parsonage House at Epworth, Lincolnshire*, by S. W. Reynolds, after H. P. Parker; and *The Plough*, by J. J. Chant, after W. T. C. Dobson, A.R.A., 15s. apiece; *Wild Cattle at Chillingham*, by Geo. Zobel, after Sir Edwin Landseer, £2. An examination of the technique and brushwork will be necessary before the value of your oil paintings can be ascertained.

J. L. L., Treharris, R.S.O. (4,226).—Your print after Tenier's *Kitchen* in fine state would only be worth about 15s.

S. E., Gt. Grimsby (4,084).—Presuming your prints, after G. Morland, to be genuine coloured mezzotints by J. R. Smith, and early states, the following prices are approximately their value: *Stable Amusement and Selling Fish*, from £15 to £20 each; *Dog and Cat and Sportsman's Repast*, from £6 to £8 each. In our opinion a gilt frame is best adapted to this type of picture.

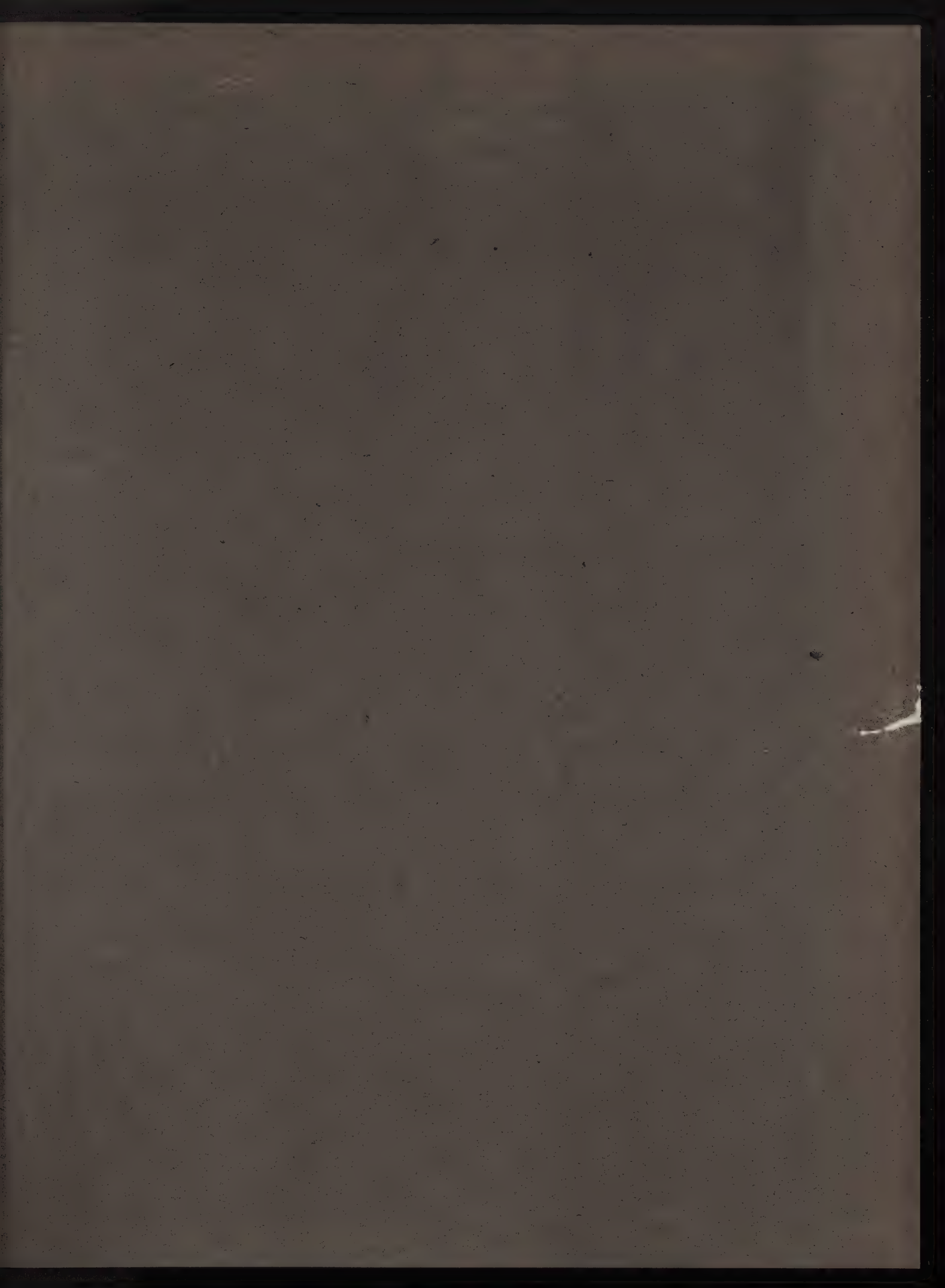
**Sicilian Stones.**—D., Palermo (3,889).—A collection such as you describe would probably be difficult to dispose of in this country, as there are few collectors of these articles, although the species of lava from Etna, and Sicilian agate, jasper, etc., might be interesting to archaeological students. Advertise in THE CONNOISSEUR REGISTER.

**Silver Lustre.**—A. E. C. (4,109).—Silver lustre ware was produced at several factories in England, and attained considerable popularity until the introduction of silver plate brought the industry to a close. Your cup and saucer are probably portion of a set made for some large family on the occasion of a wedding. We cannot estimate the value without further particulars. Send your address.

**Silver.**—E. H., Yeovil (3,890).—The silver buttons sent for our inspection are probably the badges of some civic functionary of the eighteenth century. One of them bears the arms of a Dutch province, and we therefore attribute them to that country. They are not of special interest to English collectors, and we estimate their value to be about 30s. each.

**Spinning-Wheel.**—F. W., Lydbury North (3,792).—The only way in which the missing parts of your spinning-wheel can be accurately ascertained is by comparison with a complete specimen. If you will let us have good photographs showing every part distinctly we shall be very pleased to assist you.

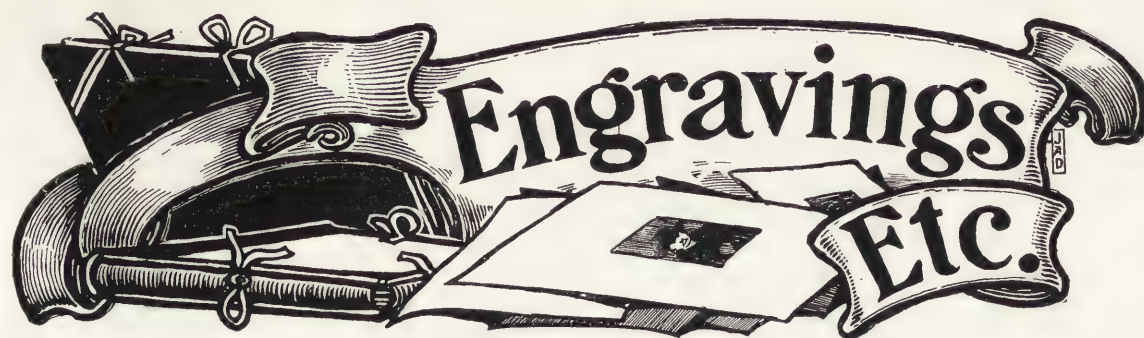






THE DUCHESS OF DEVONSHIRE





THE FAMOUS "DOWNMAN SERIES"  
DESIGNED FOR THE RICHMOND  
HOUSE THEATRE PART II.  
BY JOSEPH GREGO

LADY GEORGIANA SPENCER, THE FAMOUS DUCHESS OF  
DEVONSHIRE

*From the drawing made by John Downman, A.R.A., for the  
scenery at Richmond House\**

WE have already described the circumstances under which these highly appreciated series of profile portraits were originally issued by the publishers, who, taking advantage of the fashionable interest surrounding the Duchess of Richmond's entertainments, judged the occasion sufficiently popular to warrant the expenses attaching to the publication of the "Downman Heads," as designed for the embellishment of the scenery of her Grace's private theatre at Whitehall. The enterprise was successful, the Downman drawings were honoured with a surprising vogue at the time of their first production, and their monetary estimation has gone on increasing in an amazing ratio. In fact, these pleasing pictures have proved admirable investments to their proprietors. It has been related, as regards the engraved versions, how the artist's patrons were eager to secure these tasteful suites; and in "the great families" are still cherished beautiful examples of John Downman's delicate and refined original productions which money cannot purchase. In the course of time, collections of the engravings, choicely printed in colours, have appeared in the auction rooms, with manifest gain to the estates of the original possessors; for example, some ten of the elegant "Downman Heads," printed in colours, not necessarily of the earlier issues, but frequently the "Cribb Reprinted Series" (1797), have reached over a thousand pounds the set, the prime outlay at the date of purchase not exceeding a possible couple of guineas apiece.

Naturally the enhanced appreciation of choice examples of engravings, tastefully printed in colours, must be held accountable for these surprising figures, which, far from being exceptional, prove the rule, at Christie's for instance, where they mostly occur at auction.

Georgiana Spencer, "Queen of the Whigs," attained honours and widespread popularity, almost royal in their extent. It may be felt this youthful subject enjoyed more empire than the actual queen; as, perhaps, one of the most favoured daughters of fortune on record, it was her lot in life to lead all that was brilliant and distinguished in her generation; the head of feminine fashion, she became at once the star of the aristocratic, social, modish, political, and literary worlds, while in her present relation to the Duchess of Richmond's private theatricals and renowned entertainments at Privy Gardens, the theatrical world may be added to the forementioned spheres.

This magic empire, though confessedly assisted by personal charms, and by her conspicuous elevation as the indulged bride of "the first match in the kingdom," was largely due "to the amenities and graces of her deportment, her irresistible manners, and the seduction of her society," as Wraxall, who was familiar with this favoured divinity, has recorded in his memoirs. The fair "Queen of the Whigs" extended her empire over the *ton* of her day, and, as the leader of fashion, asserted her ascendancy by inaugurating a revolution in female apparel, and successfully introduced a simple, flowing, gracefully artless style, for ages banishing the old stiffness inseparable from the era of hoops and buckram her taste superseded.

The oldest daughter of John, first Earl Spencer, great-grandson of the great Duke and Duchess of Marlborough, Georgiana Spencer, born June 9, 1757, was brought up as became her distinguished future; she was carefully trained, her talents cultivated, and

\* John Downman's portrait of *The Viscountess Duncannon*, a facsimile in colours of the drawing originally executed for the Duchess of Richmond's Theatre (the companion picture to the present portrait of the Duchess of Devonshire), was reproduced in *THE CONNOISSEUR*, July, 1902 (Vol. III., No. 11), p. 196.

she early exhibited a "pretty taste" for literature and possessed other artistic aptitudes beyond the average. Horace Walpole, who was an appreciative admirer of this paragon of the eighteenth century, refers to the existence of verses written to her father while still in her early girlhood. At the age of seventeen she became the most remarked of all the gentle maidens of her generation by her being led to the altar by that fabulously wealthy son of fortune, "the richest match in England," William, fifth Duke of Devonshire. In April, 1774, writing to his fair correspondent, the Countess of Ossory, the latest news of town, Walpole alludes to the great "coming event"—"the future Duchess of Devonshire will have nothing but tea and sack-whey"; a little later Walpole records (February, 1775): "Last night I was at a ball at the Ladies' Club. It was all goddesses. The Duchess of Devonshire effaces all without being a beauty, but her youth, figure, flowing good nature, sense, and lively modesty and modest familiarity make her a phenomenon."

With other of her fair relatives, the Spencer's second "Fairy Queen," as the Duchess was described, familiarly shared an aptitude for the fine arts, and left volumes of sketches as well as lyrics of her own production. It was a little colony of graphic geniuses, a small select Academia of Art and Letters of quite classical grace and cultured refinement. These accomplished nymphs were allies of Angelica Kauffman, and of Maria Cosway, and admired pupils of G. B. Cipriani, and Francis Bartolozzi, with Sir Joshua Reynolds, the president of the Royal Academy, R. Cosway, Thomas Gainsborough, and, among others, John Downman, in the train of their distinguished friends, and they lived on familiar terms amongst the privileges of this circle of art.

Horace Walpole—who, as the *arbiter elegantiarum* of his age, encouraged these tastes for "the humanities"—the Mæcenat of Strawberry Hill writes, 1778: "Lady Di Beauclerc (Diana Spencer) has drawn the portrait of the Duchess of Devonshire and it has been engraved by Bartolozzi. A Castalian nymph, conceived by Sappho and executed by Myron, would not have had more grace and simplicity; it is the divinity of Venus piercing the veil of immortality. The likeness is perfectly preserved." Lady Di's brother, the Duke of Marlborough, paid for the plate, and, according to Walpole's account, would allow no more than two hundred impressions to be taken.

Later on the same cognoscenti patron mentions (1782):—"I have seen *An Ode to Hope*, by the Duchess of Devonshire; it is easily and prettily expressed." He records that he had wished to print this composition at his "Strawberry Hill Press," "if the Duke will consent; she does, but he hesitates."

Walpole was impressed by discovering the durability of the Duchess's empire over the world of fashion. In 1786 he records:—"The Duchess retains the diadem of fashion still—a long reign in so unstable a kingdom."

One of Lord Orford's latest records alludes to the circumstance that the Duke and Duchess were in Paris at the outbreak of the French Revolution, and that the sense of grave insecurity, occasioned by the cannonading in the heart of the city, which ended in the fall of the Bastille, drove the lady to consult safety in returning to England. Fanny Burney, later Madame d'Arblay, discovered in the Duchess "far more of manner, politeness, and gentle quiet," than the fair Diarist expected. Georgiana herself experienced an enthusiastic delight in the society of gifted persons; in this respect, as in all else, circumstances were happily in her Grace's favour. Apostrophised as:—

"Young, fair, fantastic Devon,  
Wild as comet in mid-heaven,"

she numbered amongst her special friends the members of the royal family, including the Prince of Wales, who may be excused a *tendre* for her Grace; Charles James Fox, who enjoyed a similarly excusable partiality; Sheridan, George Selwyn, the brilliant Earl of Carlisle, and the most gifted personages of the age she illuminated, and which acknowledged her brilliant ascendancy. Wraxall has set down that he had been privileged to watch the Duchess of Devonshire, with her sister, Viscountess Duncannon, then in the first bloom of youth, hanging on the sentences that fell from Dr. Johnson's lips, and contending for the nearest place to his chair.

She was a gracious and favourite sitter to her friends, the great painters of her generation. As a sympathetic patroness of Angelica Kauffman, she sat to her, with her sister, for the picture entitled *The Fair Sisters*; in a similar way the winsome pair appeared in company, delineated by the gifted John Raphael Smith, under the title of *An Evening Walk*, and also conjointly in *The Promenade at Carlisle House*, by the same tasteful hand. Rowlandson has shown "these reigning toasts," as the fairest of personages, introduced in his spirited picture of *Vauxhall Gardens*; and throughout the course of the Great Election for Westminster, 1784, the captivating pair are pictured securing votes in favour of their champion, the "Whig Chief," Charles James Fox, whose return was secured, it may be averred, chiefly through the uniquely effective assistance of these fairest allies.

The Duchess sat to James Nixon, A.R.A., the miniaturist. Gainsborough exerted his magic to immortalise the charms of the "Fairy Queen" in 1778, and again in 1783. As already instanced, the Duchess had a strong personal regard for Sir Joshua Reynolds;



## Downman Engravings

she certainly was one of his favourite sitters, and his life-long friend. The president had painted her as a child of six at her mother's side, later as a blooming young bride, as *Cognoscenti* Walpole records:—"A lovely girl, natural and full of grace"; again, later, in 1786, as a mother amusing her infant daughter, a crowing baby, in a joyous game of "hot cockles"; the glorious *chef d'œuvre*, one of the gems of Chatsworth. The pet of Sir Joshua, in her childhood, came to her friend's painting-room in 1775, as was befitting when she "came into her kingdom," and was enthroned, by general acclamation, the irresistible queen of fashion, and the leader of *ton*, as Leslie has set down in his *Life of Reynolds*: "The young Duchess was now sitting to him in the full flush of her triumph as arbitress of fashion, the most brilliant of the gay throng, who danced and played the nights away at the Ladies' Club, masqueraded at the Pantheon, and promenaded at Ranelagh." Marie Antoinette had scarcely a gayer, more devoted, and more obsequious Court. It was this brilliant young Duchess who set the fashion of the feather head-dresses in 1775—a mark for all the wittings of the town. In his portrait of the Duchess, as the leading figure amongst the brides of highest rank, with his accustomed moderation Sir Joshua somewhat lowered the towering plumes adopted by her bewitching grace.

Amongst the *jeux d'esprit* produced upon the duchess, and her historical much-commented upon high-flying "feathered-head," the Earl of Carlisle found inspiration for a cleverly turned "impromptu," after the fashion of sportive poetasters of the day: "In answer to all the absurd and illiberal aspersions cast on the fashionable feathers by churlish old women, ridiculous prudes, and brutish censors":—

"Wit is a feather: this we all admit,  
But sure each feather in your cap is wit;  
'Tis the best flight of genius to improve  
The smiles of beauty and the bliss of love.  
Like beams around the sun your feathers shine,  
And raise the splendour of your charms divine;  
Such plumes the worth of mighty conquerors show,  
For who can conquer hearts as well as you?  
When on your head I see those fluttering things,  
I think that love is there, and claps his wings.  
Feathers helped Jove to fan his amorous flame;  
Cupid has feathers; angels wear the same.  
Since then from Heav'n its origin we trace,  
Preserve the fashion, it becomes your Grace."

The gay and gifted earl, like the lighter spirits of his generation—amongst them the duchess, "Devon fair"—was given to fly to his pen in sportive moods. Her Grace, good nature personified, endeavouring to make friends with all, "both grave and gay," succeeded while pleasing one section of society, in scandalising

the austere set. Devonshire House was the resort of "fashion's votaries," and moral preceptresses were not reluctant to hint to her Grace that it was her duty to invite them to this aristocratic centre to school the manners of the time, which were inclined to "high-flying" like the duchess's feathers. The line from Pope—

"Pleased with a feather, tickled with a straw,"

provides the motto for a grave "Letter" of remonstrance, printed in 1777. Her Grace had evidently wounded the literary susceptibilities of the authoress of this reprobation:—

"I envy none their pageantry and show;  
I envy none the gilding of their woe."

An envenomed female censor, who considered herself neglected, wrote:—"It is impossible that you can be happy." While her Grace was plunging with spirit into the thick of envenomed politics in the cause of C. J. Fox, over the great Parliamentary contest held at the Covent Garden Hustings in 1784, detractions, libels, gross misrepresentations, and coarse invectives reached their height. The Duchess was the centre of the fray. Her own party, and the flattering bards on the Whig side, poured out streams of congratulatory odes, refuting the efforts of calumniators:—

"Who can deny when beauty sues?  
And where's the tongue can blame her Grace;  
Not timid slavery can refuse;  
Her life's as spotless as her face."

The duchess passed some time travelling on the Continent with Lady Betty Foster, the duke's fair cousin, and, after Georgiana's death, her friend's successor in the duke's affections. On her way home from Italy, passing through Switzerland, the duchess was inspired to write a poem on *The Passage of the Mountain of St. Gothard*, which was published, with *A Journey through Switzerland*, and dedicated to her children. These verses gave occasion to Coleridge's congratulatory Ode, commencing—

"O lady, nursed in pomp and pleasure,  
Whence learned you that heroic measure?"

The duchess's poem appeared in 1802, accompanied by a French version by the Abbé de Lille; Italian and German renderings appeared during her life time. Ten years after her somewhat premature decease, the poem was reprinted by her successor, Lady Betty Foster, then become second Duchess of Devonshire in her turn.

The fair Georgiana, who was reckoned somewhat of a goddess by her contemporaries, died at Devonshire House, March 30th, 1806; her demise gave rise to monodies and poetical tributes.

# Old Musical Instruments

## THE VIOLS PART I. BY ARNOLD DOLMETSCH

A GREAT variety of stringed instruments played with a bow, in use in Western Europe from the middle ages to about the end of the eighteenth century, is comprised under the name Viols.

To study their transformation during six or seven centuries would require a long treatise. We shall mainly consider in these notes the typical perfected viols used from the latter part of the sixteenth century until the time when the violins were left sole masters of the field.

The disappearance of the viol is regrettable, for it has not been replaced by the violin. The aims and capabilities of both were differentiated even in the earliest times. The three-stringed Rebec, prototype of the latter, dry and sharp, was best for popular tunes and dances. To the viol, with its many strings, low and sweet, refined music in harmony was rightly appropriated. As a consequence of the development of the orchestra, which greatly increased the demand for violin players, professional musicians gradually relinquished the study of the viol, not so serviceable for

orchestral purposes. The amateur was thus left without guidance; and, as in every age he only imitates the master, the viol soon became wholly disused, although it is better adapted for chamber music than its rival, and more resourceful and pleasurable for private use.

The form of the viol is simpler and smoother than that of the violin. The shoulders, instead of starting at right angles from the neck, join it at a tangent. The corners turn inward instead of outward. The

back is flat; the belly vaulted, but rising insensibly from the edges to the centre without forming a groove first. The ribs or sides are higher, making the instrument thicker in proportion. The back and the belly terminate flush with the ribs; they do not project over them, and so there is no rim all round the instrument. The sound-holes are in the form of crescents, or C's pointing outwards, sometimes in the conventional figure of a flaming sword, very rarely in the form of the violin *f*. The neck, long and thin, is fretted with tied pieces of gut, as in the lute; it is wider than the violin's, so as to accommodate a greater number of strings and allow more room between them for playing. The strings are longer,



PORTRAIT OF CHRISTOPHER SIMPSON  
PAINTED BY CARWARDEN, ENGRAVED BY FAITHORNE  
FRONTISPIECE TO "THE DIVISION VIOLIST," 1665



## *The Viols*

thinner and less tense than those of the violin; their classical number is six, although viols of five or seven strings are not rare, and the number may reach up to

ends in a man's or woman's head, a lion or other animal, or, when a scroll, a simpler one than the volute of the violin. The body, the finger-board and

*Five-stringed Treble by  
Louis Guersan, Paris, 1760  
Length, 2 ft.*

*Six-stringed Treble by  
Feyzeau, Bordeaux, 1753  
Length, 2 ft. 2 in.*



*Bass by Barak Norman,  
London, 1713  
Length, 4 ft.*

*Tenor, Venetian  
c. 1580  
Length, 2 ft. 10 in.*

*Alto, English  
c. 1700  
Length, 2 ft. 4½ in.*

“A CHEST” OF SIX CONSORT VIOLS

fourteen. The tuning is by intervals of a fourth, with a third toward the middle of the compass, like the lute's.

The peg-box, often decorated with carvings, usually

tail-piece are ornamented with inlays, or patterns of lines. A small carved rose is often present in the upper half of the sound board; and, generally, much care and taste was spent by the makers in beautifying



TENOR VIOL, VENETIAN,  
c. 1580



BASS VIOL BY RICHARD MEARES,  
LONDON, 1669



TREBLE VIOL BY GUERSAN,  
PARIS, 1760

the viols, an unmistakable proof of the high esteem in which they were held.

#### CONSORT VIOLS.

There is a complete family of Viols, from a small thing not more than 2 ft. in length, to the largest, nearly 8 ft. high. The five principal sizes are Treble, Alto, Tenor, Bass, and Double Bass, the latter being generally called Violone. A "chest of Viols" in Elizabethan times consisted of six instruments: Two Trebles, two Tenors, or Alto and Tenor, and two Bases. The Violone was very little used in England.

The music played upon these "Consort Viols," as they were called, consisted of Fantazies, In Nomine, Pavans, Galliards, Allmains, and other Dance measures. The chief among these were the Fantazies, also named "Fancies." They were written for two, three, four, five or six Viols, and so contrived that all the parts, whatever their number, were different from one another, and of equal interest. No two Viols ever played the same thing at the same time. It was an interweaving of patterns of sound.

"In this sort of music," says Christopher Simpson in his *Compendium of Music*, published in London in 1665, "the composer employs all his art and invention solely about the bringing in, and carrying

on of Fugues. When he has tried all the several ways which he thinks fit to be used therein, he takes some other point, and does the like with it: or else, for variety, introduces some chromatick notes with bindings and intermixture of Discords; or falls into some lighter Humour, like a Madrigal, or what else his own fancy shall lead him to; but still concluding with something that hath Art and Excellency in it."

The word "Fugue" did not mean, as it does now, a composition in a stiff stultified form, but a theme or subject so contrived as to lend itself to the answers, imitations, inversions, and such like devices which formed the soul and spirit of this decorative music. A "Point" would be some new theme, perhaps cunningly extracted from the foregoing fugue, and treated likewise in its turn.

The "In Nomine" were more restricted than the Fantazies. They were built upon a "plain-song," generally the old liturgic tune to the words "In nomine Domini," from which their name is derived. This plain-song being played in very slow, long sustained notes by one of the Viols, most commonly one of the middle parts, the other Viols embroidered upon it a descant so beautiful and ingenious, though apparently free, as to strike the modern musician with admiring wonder in our days of degenerated skill,



## The Viols

when counterpoint has become a drudge at the hands of school examiners.

The Pavans and Galliards, noble, stately dances in slow time, still afforded the composer occasions to exhibit his contrapuntal skill; but, as we come down to the lighter dances, the music becomes less elaborate, in the end a mere accompanied tune.

"You need not seek Outlandish Authors," Christopher Simpson remarks, "especially for Instrumental Musick; no Nation (in my opinion) being equal to the English in that way."

One of the very last examples of English music ever written is an admirable and most effective "Fantazie upon one Note," by Henry Purcell, the last composer of the English school. It is for five viols, and the tenor, instead of a plain-song, plays one single note, the middle C, and sustains it right through the piece, whilst the others weave round it most exquisite music

Purcell tells us of his endeavours to imitate the Italian music, which was then getting so much in fashion. But he had been brought up under the influence of the English masters; the bend of his genius was strong, and his music never lost its national character. His successors to this day have imitated the foreign schools with such success that it has been the death of English music.

### THE VIOLA DA GAMBA.

The most interesting member of the family of Viols, taken individually, is the small bass, which, under the name of Viola da Gamba, held a position in the musical world second only to the lute, until

about 1650, and first in importance among stringed instruments afterwards. Viola da Gamba, in Italian, means, "the viol of the leg," from its being supported between the legs of the performer. Corrupted into "Viol de Gamboys," the name is frequently to be met with in the literature of Shakespeare's time. We hear of Sir Andrew Aguecheek, in "Twelfth Night," that "he plays upon the Viol de Gamboys, and has all the good gifts of nature."

According to Jean Rousseau, in his *Traité de la Viole*, published in Paris in 1687, the English first brought their Viols to the shape and size best adapted for the performance of elaborate music. "Les premières violes dont on a joué en France," he tells us, "étaient à cinq cordes & fort grandes . . . en sorte que le Père Mersenne dit que l'on pouvoit enfermer de jeunes Pages de la Musique dedans pour chanter le Dessus, pendant que l'on jouoit la Basse & il dit de plus que cela a esté pratiqué par le nommé Granier devant la Reyne Marguerite, où il jouoit la Basse & chantoit la Taille, pendant qu'un

petit Page enfermé dans sa Viole chantait le Dessus." Truly a delightful picture, and far removed from the present time! Later on he writes: "Il est vray que les Anglois ont réduit leurs Violes à une grandeur commode, devant les François, comme il est facile d'en juger par les Anciennes Violes d'Angleterre, dont nous faisons une estime particulière en France."

In England the most esteemed kind of Viola da Gamba music was the "Divisions on a Ground." The ground consisted of a few bars of slow notes in the character of a bass, to be played over and over



ROSE OF BASS VIOL BY RICHARD MEARES, LONDON, 1669  
SURMOUNTED BY THE ORIGINAL LABEL OF THE MAKER



again upon an organ, harpsichord, or other instrument suitable for the accompaniment. The divisions were effected by "dividing" the long notes of the ground into shorter ones, making runs and ornaments upon them like modern variations; or by inventing some tune or passage in suitable harmony with the ground, or by a mixture of both things. Innumerable sets of such divisions are in existence, fine and effective pieces, well calculated to show the imagination of the composer and the skill of the performer. The best of them are by Christopher Simpson, author of the *Compendium* from which I have already quoted, and the greatest among English Viola da Gamba players. He published in 1659 another fine and scholarly treatise, entitled *The Division Violist*, in which he teaches at length how to write and extemporise divisions, after having first described the Viol, and explained the best method of playing upon it.

"Being conveniently seated," he tells us, "place your viol decently betwixt your knees; so, that the lower end of it may rest upon the calves of your legs. Set the soles of your feet flat on the floor, your toes turned a little outward. Let the top of your viol be erected towards your left shoulder; so, as it may rest in that posture, though you touch it not with your hand. Hold the bow betwixt the end of your

thumb and two foremost fingers, near the nut. The thumb and first finger fastened on the stalk; and the second finger turned *in* shorter, against the hairs thereof; by which you may poize and keep up the point of the bow. If the second finger have not strength enough, you may joyn the third finger in assistance with it; but, in playing swift division, two fingers and the thumb is best."

These directions apply to all kinds of viols, only excepting the Viola d'Amore, for they were all held downward in playing, even the trebles. In Mace's *Musick's Monument*, the third part of which "Treats of the Noble Viol in its Rightest Use," much

valuable information is also to be found. After explaining how to hold the viol and bow, he gives this piece of advice, which, if applied to the violin pupils of our time, might save our ears much excruciating torture: "*A Good Stroak above All Things.* Now, being Thus far ready for Exercise, attempt the Striking of your Strings; but before you do That, Arm yourself with Preparative Resolutions to gain a Handsom — Smooth — Sweet — Smart — Clear — Stroak; or else Play not at all; For if your Viol be never so Good, if you have an Unhandsom — Harsh — Rugged — Scratching — Scraping-stroak (as too many have) your Viol will seem Bad, and your Play Worse."



PLATE ILLUSTRATING THE METHOD OF HOLDING THE VIOLA DA GAMBIA AND BOW  
FROM CHRISTOPHER SIMPSON'S "DIVISION VIOLIST"  
SECOND EDITION, LONDON, 1665

(To be continued.)





I. IV. VI. VII. III. II. V.

EXAMPLES OF EARLY RHENISH STONEWARE

## RHENISH STONEWARE POTTERIES OF THE RENAISSANCE BY E. VAN DER STRAETEN

Of all the arts and crafts of mediæval times, none has received, until quite recently, so little attention as the Stoneware Pottery. This is all the more surprising if one takes into account the wealth of authentic information which it gives with regard to costume, heraldry, genealogy, folk-lore and customs, apart from the beauty of form and design which best bear comparison with the finest productions of that period.

Until lately, the finely ornamented stoneware jugs, cans, and pots of the fifteenth, sixteenth and seventeenth centuries were generally known as "grès de Flandre," because they were sold by Netherlandish merchants. In England they were called "Culloin" (Cologne) pottery during the seventeenth century. The first to throw some light upon the subject was Dr. J. B. Dornbusch, a chaplain of St. Ursula at Cologne. He was a native of Siegburg, and the "Aulgasse,"\* a long street outside one of the gates of that old fortress, was known to him as the traditional seat of an ancient potters' guild. The frequent dis-

coveries of finely ornamented fragments had aroused his curiosity, and he began to search the archives of the town, with the result that he found a great number of documents and records referring to the potters' guild. He then turned his attention to other places, and acquired gradually a complete knowledge of the Rhenish potteries. In those researches the writer had the privilege of giving some assistance, and thus becoming interested in, and acquainted with the subject, which was for the first time made known to the public in Dr. Dornbusch's book: "Die Kunstgilde der Töpfer in der Abteichen Stadt Siegburg, und ihre Fabrikate" (Cologne, J. M. Heberle). It appears beyond doubt that Stoneware pottery was first manufactured on the right bank of the Rhine from Rüdesheim down to Holland. The oldest shapes, as shown in our illustration (Nos. i., ii., iii.), are of primitive workmanship, with horizontal rings, roughly shaped with the thumb on the potter's disc. Some are strongly reminiscent of the ancient German funeral urns, which were even more graceful in shape and of better workmanship.

The discovery of Stoneware pottery belongs probably to the thirteenth century, the earlier ware being of a softer nature called "earthenware." It is impossible to fix an exact date for its discovery, as the earliest pots showed no ornaments which would have given a clue to the period.

One of the favourite shapes was that of a jug

\* The name is derived from the Old German "Ul," Latin "Olla," a pot. The potters were called "Ulner" or "Aulner."

slightly widening out in the middle; the foot was roughly curved out with the thumb, and they were sometimes provided with a handle. These pots were sold by the Dutch merchants as *Jacobakannetjes* (*Jacoba-cans*), see No. iii. Stoneware pottery remained in that primitive condition until the middle of the fifteenth century, when it began to show signs of artistic life. This is probably due to the formation of the potters' guild, which must have been constituted about the beginning of that century, and stood under the jurisdiction of the Prince Abbot of Siegburg.

From that time the progress in artistic form and design was very rapid, and about 1550, Siegburg produced already thirty-two different shapes of pots and cans, the most elaborate being the "*Miethen*" or "*Miethwerke*." They were of oblong shape with one or two zones of niches separated by richly ornamented columns or caryatides, which contained scenic pictures, figures, busts or armorial devices. They were only made to order for some wealthy merchant or nobleman, or the magistrate, who intended them as presents for kings or princes. In one instance, a present of Siegburg pottery was even sent to the Pope by special delegates. Rhenish pottery was quite as popular in England as in other countries, as may be seen from the frequent occurrence of English designs, mottoes and portraits. In 1581, one William Simpson applied for a monopoly to import Rhenish stoneware and to erect factories for its production in this country. From the number of fragments of Elizabethan stoneware found in sundry parts of London, it appears beyond doubt that Simpson's suit was ultimately successful.

Jännicke mentions a stone can in the "*Widerberg*" collection with the inscription: "*WE : BARRET : IN : HANDYARD : IN : HOLBURN : LONDON : 1668.*" Factories were also established in Belgium and France towards the middle of the seventeenth century, who employed workmen from Siegburg, which had been completely burnt and devastated by the Swedes in 1632. That year marks the end of the fine art work produced in Siegburg as well as the majority of the Rhenish potteries. Before that time, however, it held the first place among all stoneware potteries on account of its natural white clay, which makes it easily recognisable.

The ornaments were either cut into the clay or pressed out of thin sheets of that material, with moulds made from a mixture of porous clay and other materials, which secured a very sharp

impress of the design. These ornaments were then cut out and fixed, in a moist state, on to the spot for which they were intended.

The Nassau potteries used moulds cut into a greyish porous stone, or boxwood moulds. They were more expensive, and, not being so porous as the former, did not give as fine an impress. The potteries of Raeren and Frechen used chiefly clay moulds, but they appear to have sometimes been taken by impress from specimens of Siegburg ware, for they show the same designs, only blurred and indistinct.

It is evident that in some instances the same artists cut moulds for several potteries, as the same initials and dates of production appear in really fine specimens of Siegburg as well as of Raeren pottery. So, for instance, the monogram "*H.H.*," which appears in both places between 1570 and 1595. It occurs on scenic representations, and also on friezes and arabesques, the large number of which may account for the frequent want of care in the execution of detail. Another modeller whose work was of high artistic excellence is known by the initials "*P.K.*" He worked about the same time, and many cans are known, with scenic ornaments by "*P.K.*," and a neck frieze by "*H.H.*" Baron Albert von Oppenheim has one of the high conical Siegburg jugs known as "*Schnelle*," which is thus decorated. In the same collection there are also three specimens of Raeren pottery with neck frieze by "*H.H.*," while the body of the vessels show ornaments with the initials "*J.E.*"

These initials belonged to Jan Emens as well as to Jan Ernst, whose work is, however, quite different in character. Their names, as well as that of A. Ernst, Engel Kran and Balden Mennicken appear sometimes in full, especially the latter. Emens and Mennicken were the names of two celebrated potters' families who worked at Raeren for many generations, and who are both still in existence, though no longer as potters, as the fall of Siegburg in 1632 marks practically the end of Rhenish art pottery. To describe all the various forms and shapes which appear in Rhenish stoneware would exceed the limits of this article. Suffice it to mention a few of the most characteristic ones: we have already mentioned the conical jug called "*Schnelle*;" equally popular was the spheroid can and the "*Bellarmino*" (No. iv.), so called after the fanatical cardinal of that name, who died in the Netherlands in 1621. Siegburg produced little pots with



## *Rhenish Stoneware Potteries of the Renaissance*



NO. VIII.—FRIEZE WITH ANIMALS  
AND COAT OF ARMS, "ZU ZELL"

funnel-shaped tops, with and without a small ring-shaped handle (No. v.), and small goblets (No. vi.). The flat "pilgrim's flask," cans with a flat round body with handle and longish spout, as well as ring-shaped cans with an open centre, and those called "Wurstkrüge" (sausage cans), formed by two rings which cross each other at right angles, are less frequent.

The subjects for ornamentation were most varied, as the specimens given in our illustrations will show. Dr. von Falcke, the director of the Arts and Crafts Museum at Cologne, has very kindly supplied us with photographs of some of the

finest specimens in that interesting collection; a still greater number sent by Baron Albert von Oppenheim, who has brought together one of the most representative collections of Stoneware pottery, could not be reproduced here for technical reasons. To save space, we shall refer to the above



NO. X.—HISTORY OF JOSEPH

collections as "Col. Mus." and "Coll. V. O."

No. viii. shows a Siegburg can (Col. Mus.) with a frieze of birds round the neck, and a larger frieze with animals and leaves round the zone; between the two friezes on the side of the can is a medallion with coat of arms of the family "Zu Zell," dated 1591.

A similar can of the same year is in the Coll. V. O.; the centre frieze is exactly the same, but the figure of a griffin which is partly covered by the mascaron, at the base of the spout in the former, appears here in its entirety. It is evident that they were both made from the same mould, but that the strip of clay on which it was pressed out was fixed a little more to



NO. IX.—"DE GEDULT"  
AFTER PETER FLÖTNER



the one side in the specimen from the Coll. V. O. The latter collection contains a very fine "Schnelle" with the return of Tobias, Lazarus and the rich man, Lot and his daughters, on three large panels. The miracles of Christ, the adoration of the Magi, and other incidents from the life of Christ, are often to be met with on these jugs. Portraits of emperors, princes, knights, bishops, etc., and their coats of arms are also found. Other favourite subjects are allegorical figures, as for instance, the "Schnelle," No. ix., with figures representing De Gedult (patience), Lucretia and Judith after Peter Flötner, original in Col. Mus., dated 1566.

The most artistic designs



NO. XI.—PEASANT WEDDING AND JUDGEMENT OF PARIS



NO. XII.—JAN EMENS CAN WITH MEDALLIONS



NO. XIIa.—JAN EMENS CAN

on Siegburg pottery are the fine arabesques, with and without animals, of which the Oppenheim collection has some good specimens.

A favourite ornament on the little pots with funnel top is the representation of Adam and Eve, of which there is a specimen in the collection of the writer, as also one with coat of arms of Wilhelm von Hochkirchen, Abbot of Siegburg, dated 1599.

The same collection contains specimens of *coloured* Siegburg pottery, which the writer excavated in the "Aulgasse"; they are of three kinds: (1) cobalt blue ornaments on white clay, (2) promiscuous dabs of blue on white ground, (3) tinted clay resembling the natural



## *Rhenish Stoneware Potteries of the Renaissance*



NO. XIII.—CHRISTIANUS VOESZ



NO. XV.—GRENZAU CAN, WITH FIGURES OF KNIGHTS  
IN VARIOUS COSTUMES

blueish gray of Nassau pottery, with cobalt blue ornaments. A specimen of No. 1 from the writer's collection shows a medallion with the Hapsburg arms held by two lions, on one side a medallion with a full figure of a bearded king with the inscription: "Alexander." Another fragment illustrates No. 2, the dabs have turned a brownish black in firing, which probably caused its rejection, as it was found in the fragment heaps. It has a large centre medallion with the arms of England and the motto: "Honi Soeit (*sic!*) qui mal y pense;" it belongs to the end of the sixteenth century. While the subjects of Siegburg pot-

tery are on the whole of a serious and artistic nature, the subjects of Raeren pottery are frequently humorous. The "peasants' dance," after Beham or Aldengrever, is one of the favourite representations on the latter work. It consists of eight panels with dancing peasants, headed by musicians.

The inscription underneath the panels differs slightly on the work of different potters; one of the most frequent runs thus: GERHET : DU : MUS : DAPER : BLASEN : SO : DANSEN : DI : BUREN : ALS : WEREN : SI : RASEN : FIS : VF : SPRICHT : BASTOR : ICH : VERDANS : DY : KAP : MIT : EN : KOR.

Translation :

"Gerrard, you must blow hard ;  
That makes the yokels dance like mad.  
Wake up, says Pastor,  
I shall dance away cap and gown."

Many of these bear the name of Balden Mennicken.

Another Raeren can, found on the Löwenburg in the Seven Mountains, has a frieze with scenes from the life of a drunkard. The first panel shows how he is ejected from an inn ; the wife receives him with a broomstick ; a neighbour comes to her aid, and belabours his reverse, while the wife pulls his hair. Above these is the legend : SO : GOET : ET : DY : FOL : SVBERS : Ao. 1590 (This is what happens to drunkards). The last panel shows peace restored ; the wife sits by the range cooking the dinner, and the husband stands by her side blowing a horn ; over it are the words—ES : MOS : SEIN (It must be).

Jan Emens' name appears on a magnificent can in the Col. Mus., No. x., with representations from the history of Joseph, dated 1587.

A fine specimen by Engel Kran, 1584 (Coll. V. O.), shows " the beautiful history of Suzanna briefly carved out." Colour : brown.

Another fine brown specimen by Jan Emens, of 1576, in the same collection, shows the battle of Centaurs at the wedding of Peirithous.

No. xi. shows a grey and blue can by Jan Emens, 1576, from the Col. Mus., with a peasant's wedding after Beham, and the Judgement of Paris.

No. xii. is a brown can by Emens in the same museum, it shows medallions with heads, and is not dated. No. xiii., a grey can, is from the same master.

A fine grey and blue Raeren can, of which both the Col. Mus. and the Collect. Oppenheim have a perfect specimen, is shown in No. xiii. It has a

centre medallion representing a bishop over a shield with leopard rampant, and the name of Christianus Voesz, Ao. 1600. Raeren as well as Siegburg and Grenzhausen also produced cans in the shape of animals, whose heads served the twofold purpose of a lid and a cup. A Raeren jug, grey and blue, with medallion showing the coat of arms of the House of Bourbon, dated 1665, from the writer's collection, is shown in No. vii.

In Nassau pottery, scenic pictures are rarely to be met with. They decorated their work more with geometrical figures cut into the clay, and interspersed them with mascarons, lions' heads and arabesques of vine leaves. A spheroid can from the writer's collection shows a beautiful blue enamel on bluish grey ground with a row of lions' heads on both sides. Grenzhausen was also noted for a very luminous deep violet enamel, which sometimes alternates with the deep blue on grey ground.

It produced chiefly spheroid cans, pilgrims' flasks, ring and sausage cans (Wurstkrüge), salt-cellar (held by lions), and inkpots with birds, vines, etc. ; the two latter were of very quaint design, and are much valued. A mould described by Dornbusch showed a

dance of knights and ladies, arranged in panels like the peasant dances ; it was marked W. R., 1667. The costumes were English. Another mould showed the portrait of an English nobleman. Some very fine work was produced on the Westerwald, where evidently Raeren moulds were used.

A fine specimen, grey and blue, with frieze representing a procession of Bacchus, by Jan Emens, dated 1587, is given in No. xiv. (Col. Mus.). It is from Grenzau. Another grey and blue can, with figures of knights in various costumes, dated 1598, the ornaments of Raeren design, from the Col. Mus., is shown in No. xv.



NO. XIV.—PROCESSION OF BACCHUS





*A GIRL OF CARVINVALE SHIRE.*

*How happy is the harmless country maid  
who rich by nature seems superfluous aid*





## *The Connoisseur*

### MINIATURE PAINTINGS OF EYES. BY DR. G. C. WILLIAMSON

RICHARD COSWAY is believed to have been the artist who introduced the idea of painting the eyes in miniature, and it is said that the first work he executed was a commission from Mrs. Fitzherbert to paint her right eye as a present for the Prince Regent. In return for this gift the Prince had his eye painted and set into a ring, giving it as a birthday gift to Mrs. Fitzherbert. Both of these two miniatures belong to the Earl of Portarlington, to whom they have descended through Mrs. Dawson Damer, the wife of Lord Milton.

The one of the Prince Regent is much smaller in size than that of Mrs. Fitzherbert, in order that it might be worn in a ring on the finger.

The fashion having once been set, there were many persons who desired to follow it, and on several occasions it would appear that Cosway painted the eyes of his more notable sitters. He appears to have made replicas of his painting of Mrs. Fitzherbert's eye, and a fine example, rather larger than the Portarlington one, was in the possession of Mr. Edward Joseph, and was exhibited at the Fine Arts Club in 1889. Yet another example attributed to Cosway, and set in an oblong steel frame, belonged to Dr. Probert, and was sold with his collection by the Fine Arts Society in May, 1897. It is now in the collection of Mr. Michael Tomkinson, and is illustrated herewith (No. vii.).

The work did not, however, appear to have special attractions for Cosway, but his great rival, George Engleheart, painted a considerable number of eyes, especially during the first few years of the nineteenth century.

For one family, the Beauchamps, he painted a whole series, and his note-book for 1804 contains reference to the following miniatures:—

Captain R. Beauchamp, his eye.  
Captain R. Beauchamp, his left eye.  
Mr. Richard Beauchamp, his eye.  
Mr. Thomas Beauchamp, his eye.  
Lady Beauchamp, her eye.  
Sir Thomas Beauchamp, his eye.

He commenced this class of work, however, earlier in his career, and in 1796 he painted Mrs. Mitchell's eye, and her other eye in 1797. In

1798 and 1800 he painted several eyes for the Metcalf family:—

- 1798. Mrs. Metcalf's eye.  
Miss Metcalf's eye.  
Mr. Metcalf's (jun.) eye.
- 1800. Mrs. Metcalf, her eyes.

Other entries as to eyes are as follows:—

- 1798. Mrs. Monson, her eye.
- 1803. Mr. Nesbit, his eye.
- 1803. Mr. Newman, his eye.
- 1799. Mr. J. Plowden, jun., his eye.
- 1803. Captain O. Paget, his eye.
- 1803. Colonel Paget, his eye.
- 1805. Captain C. Paget, his eye.
- 1806. Mr. William Plowden, his eye.
- 1807. Mr. Trevor Plowden, his eye.
- 1783. Mrs. Quarrington, her eye.
- 1788. Mrs. Robertson, her eye.

It would appear from these entries that one or two families adopted the curious fashion of having the eyes painted, and in some cases had each eye the subject of a separate miniature. Some half-a-dozen of the Beauchamp eyes set in a frame with other miniatures are still in existence, and the property of Miss Beauchamp, who has kindly allowed them to be reproduced with this article.

It is easy to determine which of them is the left eye of Captain Beauchamp, as in No. ii. the outline of the nose can be determined. The other five eyes appear all of them to be right eyes. As they are not named, it becomes somewhat difficult to determine to which members of the Beauchamp family they belong. It is probable that Nos. i. and ii. were the eyes of Captain Beauchamp, as both of them are blue, and they resemble one another. Nos. iv., v., and vi. have the appearance of being the eyes of children, and they may, perhaps, belong to Mr. Richard and Mr. Thomas Beauchamp, and to Miss Beauchamp. As to No. iii., it is not easy to determine; it is a very full, brown eye, belonging to a somewhat sallow complexion, and having but little eyebrows, and I am disposed to think that it is Sir Thomas Beauchamp's eye, and that the missing one of the series is the eye of Lady Beauchamp.

Two other eyes illustrated (Nos. viii. and ix.) belong to Sir Gardner D. Engleheart, and were found in a collection of unfinished miniatures, discovered in the artist's studio at his death. One of them (No. ix.) has a very curious curl of hair



No. I.



No. II.



No. III.



No. IV.



No. VII.



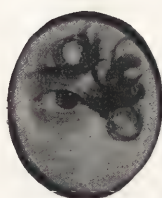
No. V.



No. VIII.



No. VI.



No. IX.



No. XI.



No. X.

EYES PAINTED IN MINIATURE BY COSWAY, ENGLEHEART, AND STEWART



## *Miniature Paintings of Eyes*

falling almost down upon it, and it would seem probable that it is the eye of a woman, and the other is a larger, full-set eye.

Yet another eye which we illustrate (No. x.) is from the collection of Mr. J. W. Whitehead, and is evidently a left eye, probably from a woman's portrait. Neither of these has any distinguishing name, although they are quite clearly the work of George Engleheart.

There is a record in the papers of Ozias Humphrey that he painted two eyes at Knole, one of which, he implies, was the eye of the Duke of Dorset; but I cannot find any miniatures of eyes remaining in that house.

The only other miniature painters, so far as I am aware, who painted eyes, were Sir William Ross and Anthony Stewart, but their work lacks the exquisite quality of the painters of the eighteenth century. The eyes painted by Engleheart are of singular beauty, and must have entailed a considerable amount of skill and attention. They are clear and liquid, and the colours are beautifully modulated.

Anthony Stewart painted the eye of the celebrated Lady Blessington when she was residing at Gore House, Kensington. He was the well-known painter of babies' faces who flourished in the early part of the nineteenth century, and who painted Queen Victoria when quite a tiny baby, the earliest miniature portrait of the youthful princess. The eye of Lady Blessington is set in a chased gold locket, and it remained in the possession of Stewart's descendants till it was sold at Christie's, and found a home in the fine collection of Mr. Michael Tomkinson, by whose permission it is illustrated here (No. xi.). It is a fine piece of dainty work, possessing considerable charm, but is hardly equal in liquid effect to the earlier work of Engleheart. Stewart is believed to have painted several other eyes.

The fashion for painting the eyes seems to have died away after Stewart's time, to be only temporarily revived by Sir William Ross, who painted the eye of the Baroness Burdett Coutts, when

Miss Angela Coutts, and one or two others. But one celebrated painting of an eye, done by a modern artist, deserves attention. The eye of the late Lady Holland was painted by Mr. G. F. Watts when he was a young man, and is set in a mantel-piece at Holland House. It is painted larger than life-size, and in the little boudoir where it is framed it has a weird and almost uncanny effect. It is hardly possible to avoid the look of this eye, for it appears to watch and follow you as you move round the room.

It is said that Lady Holland's eyes differed very much in size and in colour, and that she had specially clear and direct vision with the one eye Watts was instructed to paint. The eye was painted soon after Lady Holland's return from a trip in Italy, and it seems possible that the idea of having it painted was derived from her having seen some Italian representations of an eye painted in the centre of the cupola of a church in Rome. There are several places in Italy where a large eye, intended to represent the vision of the Almighty, looks down upon the worshippers from the centre of a cupola. One example of such Italian workmanship exists in a country house in Gloucestershire, where, in the centre of the hall, from the point of the dome, a huge eye looks down upon all who enter the place.

Such paintings are by no means pleasant in a house, and produce rather a disturbing effect upon the persons who use the rooms.

Of eyes painted in miniature, there ought to be a considerable number that I have not yet heard of, and should any readers of this article be acquainted with examples of this curious phase of miniature art, I shall be grateful for information respecting them.

The fashion is one which is surely worth reviving. It affords opportunity for much skill, and an imitation of an eye is a delightful treasure to possess, and to cherish as a memorial of the person in whose beauty it was once a distinguishing feature.





## ENGLISH SIEGE MONEY 1645-1649 BY PHILIP NELSON, M.D.

THERE is perhaps no period in the history of our country fraught with events of greater national importance than the years 1642-1649. During this time partisan warfare was waged with varying success between the Royalist party and the Roundheads, and this combat marks out the beginning of that freedom of speech and thought which is without doubt the proud privilege of the English people of to-day.

On August 25th, 1642, Charles I. unfurled his standard at Nottingham, and immediately in every county armed bands started up. Some ten thousand men soon joined the King, whilst the nobility and gentry sold their jewels and contributed their plate in order to supply the sinews of war.

The first blood was drawn in a cavalry engagement at Powick Bridge, in which skirmish the Royalists, under Prince Rupert, were victorious, and shortly after this followed the indecisive battles of Edgehill, 1642, and Newbury, 1643, in which latter engagement the visionary Lord Falkland fell.

The campaign of 1644 witnessed the decisive battle of Marston Moor, at which place the King's troops were totally defeated by the Parliamentarians. Any doubt as to the ultimate success of the Commons was for ever dissipated by this blow, which crushed the hopes of Charles in the north, as York opened its gates a few days subsequently.

The King was, however, more successful in the South, where the forces of Essex were cornered in Cornwall, and compelled to surrender. Following this, on October 27th Charles fought the second battle of Newbury, a struggle whose results were on the whole adverse to his cause. In the following January, 1645, negotiations were opened for the settlement of the points in dispute between the King and Parliament; these, however, fell through, and war was at once renewed. Six months later, June 26th witnessed the complete overthrow of the King's forces at Naseby, in Northamptonshire,

Charles losing five thousand prisoners, together with his private correspondence. Fairfax proceeding to the reduction of the West, inflicted, at Rowton Heath, September 24th, another defeat on the King, who was endeavouring to relieve Chester. Charles then retreated to his quarters at Oxford, which city early in the following year was invested by Fairfax, previous to which, however, the King escaped, and hastening to Newark, gave himself up to the Scotch army, which was at that time besieging the town, May 5th, 1646. Abandoning Newark, the Scotch at once fell back upon Newcastle, where the King was handed over to the English Parliament, on the payment to the Scottish troops of the sum of £400,000, their arrears of pay, which circumstance led to the saying:

"Traitor Scot sold his King for a groat."

Charles was subsequently imprisoned at Holmby, Hampton Court, and Carisbrooke Castle. In 1648 risings occurred in Wales and in the Eastern counties, of which the King was cognisant, but which were almost immediately suppressed, and in the following year the King having been condemned by a specially constituted tribunal, was executed at Whitehall, January 30th, 1649. Subsequent to the Royalist overthrow at Naseby, the war in large measure devolved into a series of defensive measures on the part of the King's adherents, various towns and castles being held on his behalf, and it is during this period, 1645-1649, that the various pieces of siege money we are about to consider were struck, the large majority being issued during the first two years. Coins were struck at the following places, viz., Beeston, Carlisle, Colchester, Newark, Pontefract, Scarborough, and possibly also at Lathom House, in Lancashire.

I have decided that for ease of reference it is better to describe the coins not in their chronological sequence, but rather in their alphabetical order.

BEESTON CASTLE, in the county of Cheshire, was besieged in March, 1645, by Brereton, and subsequently relieved by Prince Rupert, and it was about this period that the coins now mentioned were



## English Siege Money

issued. The coins were struck on rough pieces of silver cut from dishes or trenchers, while in one case the bowl of a spoon was made to subserve the duty of a blank, and this example is of peculiar interest, since it bears upon it the leopard's head, the hall-mark of the period (No. i.). These pieces, which are uniface, have stamped upon them the rude representation of a castle, with the value punched beneath. The fact of their being struck on rough pieces of plate accounts for the occurrence of pieces of the most unusual denominations, as will be observed when we see the list of coins, of which the following values are found—2s., 1s. 6d., 1s. 4d., 1s. 3d., 1s. 2d., 1s. 1d., 1s., 11d., 10d., 7d., and 6d. What has been said concerning the values of the coins of Beeston applies equally to Scarborough (Nos. ii., iii., iv.).

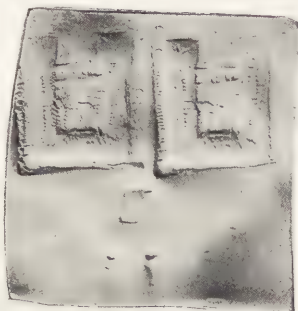
CARLISLE was defended by Sir T. Glenham against the Scotch, under D. Leslie, from Oct., 1644, until June, 1645, and upon its surrender was placed in the hands of a Scotch garrison. Coins were issued here

of the value of 3s. and 1s. respectively. They bear on the obverse the letters C·R beneath a large crown, together with the value. The reverse reads OBS CARL, the 1645 rim on each side being pearly. The coins of Carlisle are found struck on both circular and octagonal pieces of metal (No. v.).



No. I.

COLCHESTER, which was defended by Norwich and Capel, and besieged by Fairfax, June-August, 1648, issued siege money both in gold and silver, the values being ten shillings in the former metal, and sixpence and one shilling in the latter. The ten shilling piece illustrated (No. vi.)



No. II.



No. III.



No. IV.

is unique, and bears the letters C R under crowns, and beneath is OBS·COL

The shilling and sixpence are both from the same die, the difference being due to the weight of the two pieces, the former weighing 128 grs., the latter 66 grs. These coins are uniface, and have impressed upon them a view of Colchester Castle, shewing five towers, around which occur the words, "Carolj·Fortuna·resurgam," whilst the reverse shews traces of the obverse design; they exist both circular and octagonal (Nos. vii., viii.).

The original die for the silver coins was discovered during the eighteenth century, and at that time,



No. V.

whilst they were in the possession of Dr. Gifford impressions were struck off, which examples can only be distinguished from the originals by the fact that the reverse is quite plain. The die was subsequently deposited in the Public Library at Bristol.

NEWARK, which had withstood several sieges, was finally surrendered to the Scotch army by command of the King, May 8th, 1646, and was by them handed over to the English Commissioners.



No. VI.

Silver money alone was struck here, on lozenge-shaped flans, of the values of 30, 12, 9, and 6 pence respectively, and they may be described as follows:—

Obverse: Beneath a large crown and within a pearl border, the letters C R being at either side; the value in Roman numerals. Reverse: Within a similar border to the obverse,

OBS:  
NEWARK (No. ix.).  
1645

Of the year 1645 examples exist of the half-crown, shilling, and ninepence, whilst of the following year we find specimens of all four values.

Varieties of the shilling and ninepence, 1645, occur reading NEWARKE,



No. VII.



No. VIII.

whilst some of the sixpences and ninepences of 1646 bear the Royal arms counter-stamped on the reverse.

PONTEFRAC T CASTLE was seized by Colonel J. Morris, an officer in the forces of Sir M. Langdale, who, with the assistance of a few soldiers disguised as peasants, surprised the Castle, June 1st, 1648. It was immediately invested by Lambert, and shortly afterwards besieged by Cromwell. The castle resisted all attacks, and finally surrendered some six weeks after the execution of Charles I.

The coins issued at this place may be divided into two classes, according to whether they were struck during the reign of Charles I., or after his death, on behalf of his son. Of the former there exist two denominations, viz., a two shilling piece and a shilling, both being struck in silver.

Class I.—Two shillings.

Obverse : DVM : SPIRO : SPERO, Crown with C · R below.

Reverse : Castle gateway with flag on the central



No. IX.

tower, OBS to left, hand holding sword to right ; above P C, below 1648.

This coin, which is struck on an octagonal flan, weighs 152 grs.

Shilling : 1st variety.—Similar to the previous coin, weight 85 grs. ; this occurs struck on octagonal, circular, and lozenge-shaped blanks (No. x.).

Shilling : 2nd variety.—Obverse : C · R surmounted by a crown, around which is DVM : SPIRO : SPERO.

Reverse : View of the castle gateway, above which

P C, beneath 1648 ; to left and right, OBS and XII respectively. Weight 74 grs.

Class II.—Of this class there exist two denominations, the unite or twenty shillings in gold, and a shilling in silver, in two varieties.

Unite, gold.—Obverse : Large crown with C · R below, and around DVM : SPIRO : SPERO.

Reverse : CAROLVS : SECVNDVS : 1648, surrounding a view of the castle gateway, surmounted by a flag. Above occur the letters P C, to the left OBS, to the right a cannon.

This coin, which weighs 138·5 grs., was without doubt intended to pass current as a unite, the weight of which at this period was 140·5 grs. ; it is struck upon an octagonal flan (No. xi.).

Shilling : 1st variety.—Obverse and reverse exactly similar to the unite described above ; it occurs struck upon octagonal and lozenge-shaped flans ; weight, 71 grs.

2nd variety.—Obverse :

CAROL : II : D : G : MAG : B : F : ET : H : REX, enclosing a crown, beneath which is

HANC : DE VS : DEDIT 1648.

Reverse : POST : MORTEM : PATRIS : PRO : FILIO, surrounding gateway of castle, above which



No. X.

is P C, to the left OBS, and to the right a cannon.

This coin, which weighs 93 grs., is always octagonal in shape. There exists a proof of this coin struck in gold, which, as it weighs only 94 grs., cannot be intended to be a unite since it is 36·5 grs. too light (No. xii.).

The following extract, taken from a contemporary newspaper, cannot fail to prove of interest : "Monday, Feb. 5th." The intelligence from Pontefract is this : 'The besieged have lately made two sallies forth, but repulsed without any great loss to us. In the last they killed but one man of ours, and we took two of theirs prisoners, one of which had a small parcel of silver in his pocket, somewhat square. On the one side thereof was stamped a castle with P O for Pontefract ; on the other side was the crown with C R on each side of it. These pieces they make of plate, which they get out of the country and pass



## English Siege Money



No. XI.



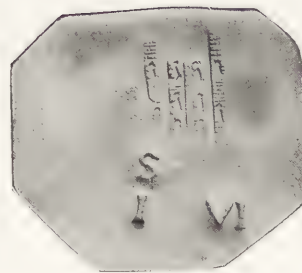
among them for coyn." (*The Kingdom's Faithful and Impartial Scout*, Feb. 2-9, 1648-9.)

This item is of considerable importance as shewing to what straits the Cavaliers were reduced in order to provide a circulatory medium, and whatever were the faults of the King, it must always be remembered to his credit that he did not, like his son James II., however sorely pressed, debase his currency.

SCARBOROUGH CASTLE, which surrendered in 1645 after having withstood the rigours of a twelve months' siege, issued coins struck on irregular pieces of silver, obviously portions of dishes, etc., of the most varied values. They are uniface and bear a rude representation of a castle with five towers, together with the value punched in separately. It can readily be understood that owing to the want of proper tools for sinking dies, and the proper engines for striking



No. XIII.



No. XIV.

With this coin we come to the close of the siege coins issued during the Civil War in England, bearing in mind the fact that very similar pieces were struck in Ireland simultaneously; but the consideration of this series we must leave for another opportunity.

In conclusion, one might briefly refer to the prices which coins of this interesting series have realized recently under the hammer. The figures obtained are as follows:—



No. XV.



No. XII.



the coins, these pieces are of the coarsest execution and, like those of Beeston Castle, are stamped according to their weight. The coins exist of the following values: 5s., 3s. 4d., 3s., 2s. 10d., 2s. 6d., 2s. 4d., 2s., 1s. 9d., 1s. 6d., 1s. 3d., 1s., 6d., and 4d. (Nos. xiii., xiv.).

LATHOM HOUSE, in Lancashire, defended 1645-1647 by the heroic Charlotte de la Tremoille, Countess of Derby, against Generals Fairfax and Egerton, is quite possibly responsible for the issue of the following coin, which is struck upon a piece of trencher plate. This coin, which is of the value of one shilling, has stamped upon it C R within a circular beaded indent, and in addition the figures  $\frac{II}{X}$ , also impressed. (No. xv.).

					£	s.	d.
BEESTON	2s.	-	-	-	30	0	0
	1s. 6d.	-	-	-	20	0	0
	1s.	-	-	-	27	0	0
	7d.	-	-	-	20	10	0
CARLISLE	3s.	-	-	-	8	15	0
	1s.	-	-	-	7	5	0
COLCHESTER	1s., circular	-	-	-	12	15	0
	1s., octagonal	-	-	-	14	15	0
	6d., octagonal	-	-	-	8	15	0
NEWARK	1645, set of three	-	-	-	5	10	0
	1646, set of four	-	-	-	7	12	6
PONTEFRAC	2s.	-	-	-	25	0	0
Class I.	1s., variety 1	-	-	-	8	10	0
	1s., variety 2	-	-	-	4	0	0
Class II.	1s., variety 1	-	-	-	6	6	0
	1s., variety 2	-	-	-	5	15	0
	Gold Unite	-	-	-	150	0	0
SCARBOROUGH,	5s.	-	-	-	62	0	0
	3s.	-	-	-	33	10	0
	2s. 10d.	-	-	-	43	10	0
	2s. 6d.	-	-	-	47	10	0
	2s. 4d.	-	-	-	43	10	0
	2s.	-	-	-	44	10	0
	1s. 9d.	-	-	-	13	15	0
	1s. 3d.	-	-	-	13	15	0
	1s.	-	-	-	24	10	0
	6d.	-	-	-	17	0	0

From the above it will be seen that these coins are among the most highly treasured by collectors among our country's coinage.

**A** NOTE ON LACE BOBBINS  
BY MRS. HEAD

COLLECTING lace bobbins is a hobby which has, at any rate, the merit of being a tolerably un-hackneyed one. Possibly to the uninitiated this may seem its sole claim to interest, but a glance at the array of examples shown here—and they form but a very small part of the collection whence they are taken—will surely dispel this idea, and prove the bobbin's title to rank as an "object" to be sought

after for its own sake. The variety in the shape, size, and general style of the bobbins used in the different countries, and the provinces and districts of these countries, where pillow-lace is made, is amazing, and to get together a complete collection of every type, both antique and modern, would be a formidable task.

Conspicuous among bobbins of all nationalities are those which were used by the lace-makers of the Midland and Home Counties in the palmy days of the British lace industry, chiefly by reason of their



NO. I.—ENGLISH LACE BOBBINS MADE OF BONE



## *A Note on Lace Bobbins*

elaborate ornamentation and their curious bead attachments known as "jingles" or "spangles." All those illustrated in No. i. are of bone, and exemplify almost every customary style of decoration. Some are adorned with inlays of pewter or stained bone, others are ringed with brass wire, *piqué* with tiny dots of the same metal, or carved; the most interesting and scarcest of the latter class being what are sometimes called "church window" bobbins, which have moveable balls, or miniature bobbins, carved within pierced openings, in the manner made familiar by Chinese ivory carvers. A very large number of these old bobbins bear inscriptions—names, "posies," or legends commemorative of some event in national or local history—either burnt in with a red-hot knitting-needle, or incised and the cut lines coloured with red, blue, or black pigment.

A series of wooden bobbins from the same English counties are reproduced in the top row in No. ii. All are "jingled," and their decorations are in most instances similar to those of the bone ones. The second and the last in the row, however, are noticeable for their rather unusual ornamentation of fine beads, strung so as to form a pattern, on thin brass wire, which is wound closely round the bobbin.

The old beads on the jingles are of an infinite variety—English, Venetian, and even Egyptian, and many are really beautiful, and far superior to anything of the sort obtainable at present. In addition to the orthodox beads, all kinds of queer souvenirs and mementos are found on the wire loops of the older bobbins, coins, pinchbeck seals, tradesmen's tokens, shells, quaint old buttons, and even paste ear-drops, among them. It seems as if these loaded jingles must surely interfere

considerably with the manipulation of the thread, and so it is not surprising that they are confined to a comparatively small section of the lace-making districts of the world.

The bobbins used in Devonshire, of which four



NO. II.—ENGLISH LACE BOBBINS MADE OF WOOD

specimens are shown at the left hand of the lower row in No. ii., are always made of wood, and are perfectly plain and smooth in outline, and very light of weight. The custom of ornamenting bobbins does not appear ever to have been general in the West of England, and when any decoration is found, it is confined to simple incised patterns, coloured red, blue or black, or a curious tortoiseshell-like mottling produced by some

## The Connoisseur

brown stain. Old decorated Devonshire bobbins, it may be added, are exceedingly difficult to obtain, and it is to be feared that only one of the four illustrated here can lay claim to even a modest degree of

purchased at Yarmouth, together with a number of gigantic bobbins used in by-gone years to make a coarse worsted lace or open-work braid, intended chiefly for upholstery trimming.

The whole of the bobbins depicted in No. iii. are of foreign origin. The first nine in the top row come from Peniche, Portugal; three are of dark, curiously grained wood; the rest of ivory (not bone), beautifully finished and richly mellowed by many years of use, for these bobbins are undoubtedly very old. Next to the Portuguese specimens, are four pretty little bobbins from Brussels, and then, placed transversely between the ranks of upright bobbins, are two barbaric-looking examples, nothing more than sticks, roughly trimmed with a knife, from Vologda, Russia, where such uncouth implements are used in making the coarse Torchon lace, which is sold at the country fairs at prices that seem ridiculously small to us, even when its poor quality is taken into consideration.

The pair of bobbins at the extreme left of the lower row are from Normandy. They have the moveable sheaths to protect the cotton, which, although never adopted by English lace-makers, are not uncommon abroad. The sheaths of the Norman bobbins are of wood,

but in some places—in the Auvergne district, for instance—they are of horn. A trio of Spanish bobbins, somewhat similar to the wooden Portuguese, come next to the Norman pair, followed by three of the clumsy wooden bobbins used for Italian lace, and the same number from Malta complete the row.



NO. III.—FOREIGN LACE BOBBINS

antiquity. The five bobbins placed next the quartette from Devon, were obtained in Oxfordshire; one is encircled with moveable pewter rings, and another with similar wooden ones—a decidedly exceptional style of ornament. The last three bobbins in the lower row are of wood, like the rest, and were









**T**he costume of a man in  
the reign of King Henry vi  
from mccccxxv to mdx:





# ENGLISH COSTUME HENRY VII. BY DION CLAYTON CALTHROP AND GILBERT POWNALL

COSTUME OF THE MEN IN THE REIGN OF  
HENRY VII., FROM 1485 TO 1509.

NINE years before the beginning of this reign, Caxton was learning to print in the little room of Colard Mansion, over the porch of St. Donat's, at Bruges; later, by desire of Henry of the quaint humorous face, he printed his "Facts of Arms," joyous tales and pleasant histories of chivalry. Later still, towards the end of the reign, the first book of Western Travel was being circulated by Amerigo Vespucci, cousin to La Bella Simonetta. Great thoughts were abroad, new ideas were constantly discussed, the art of painting rose by leaps and bounds. The costume in general was at once dignified and magnificent; not that one would describe the little coats as dignified, but the long gowns of both men and women, rich beyond words in colour, texture and design were imposing, exact, philosophical, and gorgeous. The survival of the fashions of those days is handed down to us in daily life by means of the court cards in a pack of playing cards. Here we reproduce the jacks or knaves or valets,

call them as you will, as the men of that time played with them, and to-day we find them modified, but the same in our own packs. Some years ago the modification was less; I can remember playing Pope Joan with cards very similar to these reproduced, and most people know the illustrations to "Alice in Wonderland," in which the costume is exact. Here we have the peculiar *square hat*, which came in at this time, and the *petticoat*, the long coat, the broad shoes, and the big sleeve. The men, as a rule, wore long *hair*, undressed and flowing over the shoulders; the peasant and the lawyer and the professional classes cut their hair close. One time the dandy wore a little *cap* with a narrow rolled up brim, over which he wore on occasion an enormous *hat of felt*, ornamented with a prodigious quantity of feathers, or he might wear a *berretino*, a square felt hat pinched at the

corners. Again, he had choice of *round felt hats*, some with a high tight brim, some with the least brim possible, into which brim he might stick feathers or brooch them to the outside. The *Chaperon*, before described, was still worn by Garter Knights at times, and by official, legal, civic, and college persons.

What a choice of coats the gentlemen had and still might be in the fashion! Most common among these was the *long coat*, like a dressing gown, hanging upon the ground all round, with a



A BEGGAR AND A GENTLEMAN  
(FROM "THE ROMANCE OF THE ROSE")





SHOWING SOME EXTRAVAGANT COSTUMES (BRITISH MUSEUM)  
THE LADY HAS HER SKIRT BROOCHED UP AT THE BACK TO SHOW THE FUR LINING

wide collar, square behind and turning back in the front down to the waist. This was the general shape of the collar and you may vary it on this idea in every way, turn it back and show the stuff to the feet, close it up nearly to the neck, cut it off completely.

Now for the *sleeves* of such a coat. I have shown in the illustrations in line ten varieties, and several more appear in the miniatures. Most usual was the wide sleeve, narrow at the shoulder and hanging over the hand in folds. The *slashes*, which show the *white shirt*, are common and of every order. The *shirt* itself was often ornamented with fine gathers and fancy stitching, and was gathered about the neck by a ribbon. As the years went on it is easy to see that the shirt was worn nearer to the neck, the gather became larger and larger, became more ornamented, and finally rose in all extravagant finery to

behind the ears, and we have the Elizabethan ruff. Next to the shirt, a sort of *waistcoat* or *stomacher* of the most gorgeous-patterned stuff, laced across the breast sometimes, more often fastened behind. This reached to the waist, where it met long *hose* of every scheme of colour, striped, dotted, divided in bands, everything displaying the indelicate but universal pouch in front tied with coloured ribbons. On the feet, *shoes* of all materials, from cloth and velvet to leather beautifully worked and of the most absurd breadth, being also slashed, with puffs of white stuff showing in the slashes. Many of such *shoes* were but a sole and a toe and were tied on by thongs passing through the sole. Of course, the long coat would not alone satisfy the dandy, but he must needs cut it off into a *short jacket* or *petti-cote* and leave it open the better to display his marvellous vest. Here we





PLAYING CARD OF THIS PERIOD THE KNAVE OF CLUBS

have the origin of the use of the word petticoat, now wrongly applied, as in Scotland to this day a woman's skirts are called her coats. About the waist of these coats was a *short sash* or a *girdle*, from which hung a very elaborate *purse* and a *dagger*. Stick in hand, jewel in your hat, dandy—extravagant and exquisite



A MODERN ADAPTATION FROM ONE OF MESSRS. DE LA RUE AND CO.'S PLAYING CARDS

dandy—all ages know you from the day you chose your covering of leaves with care to the hour of your white duck motoring suit, a very bird of a man rejoicing in your plumage, a very human ass, a very narrow individual, you stride, strut, simper through history a perfect monument of the fall of man, a

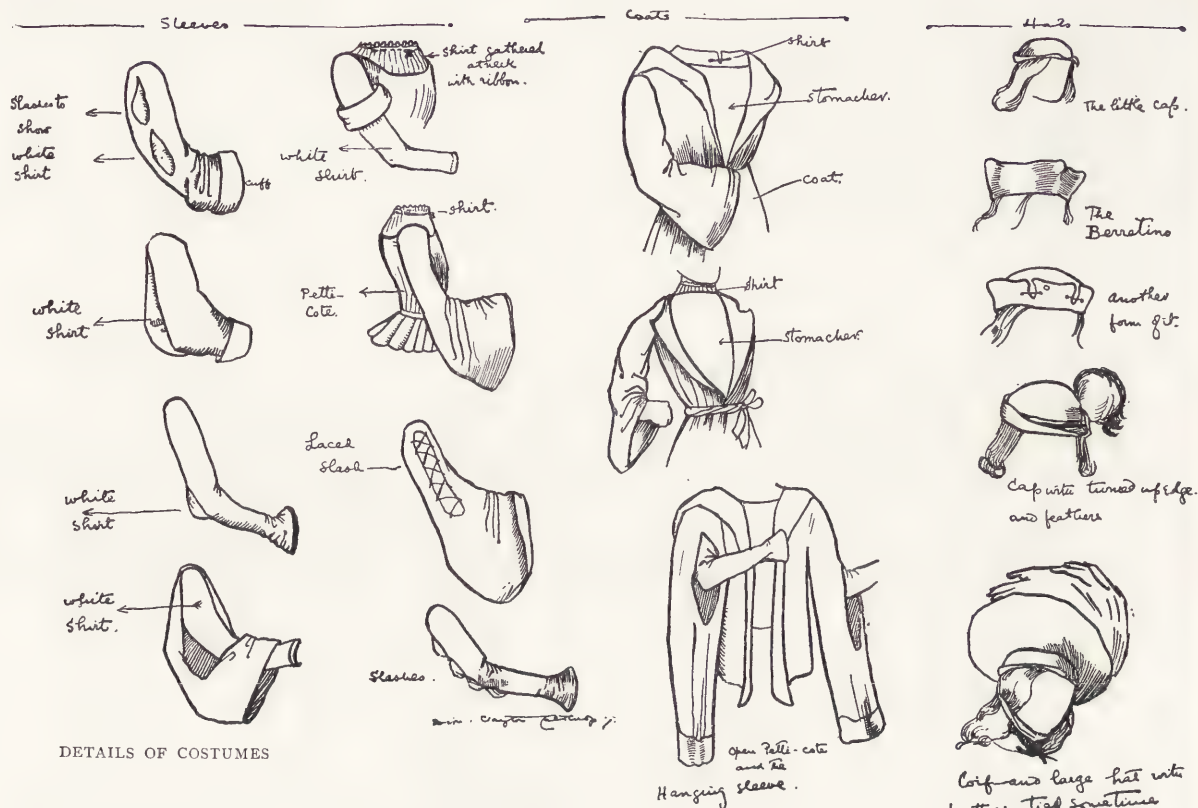


PLAYING CARD OF THIS PERIOD THE KNAVE OF SPADES



A MODERN ADAPTATION FROM ONE OF MESSRS. DE LA RUE AND CO.'S PLAYING CARDS





DETAILS OF COSTUMES

gorgeous symbol of the decay of manhood. In this, our Henry's reign, your hair "bussheth pleasantly and is kembed prettily over the ear, where it glimmers as gold i' the sun"—pretty fellow. Lord! how your feathered bonnet becomes you and your satin stomacher is brave over a padded chest. Your white hands, freed from any nasty brawls and clean of any form of work, lie in their embroidered gloves. Your pride forbids the carriage of a sword, which is borne behind—much use may it be—by a mincing fellow in your dainty livery, and if, oh! rare disguise! your coiffure hides a noble brow or your little neat rimmed coif a clever head, less honour be to you who dress your limbs to imitate the peacock and hide your mind beneath the

weight of scented clothes. All of which is not moral, or immoral, but a mere diversion from the catalogue of clothes. In the illustrations to this chapter and the next, the drawings from the works are so beautiful and highly finished that there is hardly any need of text to go with them; they of themselves make it quite clear what was worn in the end of the fifteenth century and the first nine years of the sixteenth, and anyone with a slight knowledge of pictures will be able to supply themselves with a large amount of extra matter. The colour page gives a number of patterns of the time which may be arranged a hundred ways, and



A LAWYER

(FROM "THE ROMANCE OF THE ROSE")



## English Costume



AN EXAMPLE OF THE COSTUME OF A RICH DANDY (BRITISH MUSEUM)

also such ornament as appeared in the books of the date, the last illuminated books of any importance.

Of the lower classes also our illustrations show quite a number of beggars and peasants; their dress was simply old-fashioned and very plain. They wore the broad shoe and leather belts and short coats, worsted hose, and cloaks of fair cloth. "Poverty," the old woman with the spoon in her hat, is a good example of the poor of the time.

When one knows the wealth of material of the time, and has seen the wonder of the stuff, one knows that within certain lines imagination may work free way. Stuffs of silk embroidered with coupled birds and branches and flowers following over a prescribed line, the embroideries edged and sewn with gold thread—velvet on velvet, short-napped fustian, damasked stuffs and diapered stuffs—what pictures on canvas or on the stage may be made, what marvels of colour then walked about the streets. It was to the eye an age of elaborate patterns, mostly large, and all this broken colour and glitter of gold thread must have made the streets gay indeed. Imagine, shall we say, Corfe Castle, on a day when a party of ladies and gentlemen

assembled to "course a stagge," when the huntsmen in green gathered in the outward, and the grooms in fine coloured liveries held the gaily comparisoned horses; then from the walls lined with archers would come the blast of a horn, and out would come my lord and my lady, with knights and squires, and ladies and gallants, over the bridge across the Castle ditch, between the round towers. Behind them the Dungeon Tower and the great grey mass of the Keep—all a fitting and impressive background to their bravery.

The gentlemen in long coats of all wonderful colours and devices—with little hats, jewelled and feathered—with boots to the knee of soft leather, turned back in

colours at the top - on their left hands the thick hawking glove on which jessed and hooded sits the hawk—for some who will not go with the hounds will fly the hawk on the Isle of Purbeck. Below in the tower over the moat a crowd is gathered to see them off—merchants in grave colours and coats turned back with fur, their ink horn slung at their waist, with pens and dagger and purse; beggars; pilgrims from over seas, landed at Poole Harbour, in long gowns worn with penitence and dusty travel, shells in their hats, staffs in their hands; wide-eyed children in smocks; butchers in blue; men of all guilds, and women of all classes. The drawbridge is down, the portcullis up, and the party, gleaming like a bed of flowers in their multi-coloured robes, pass over the bridge, through the town, and into the valley. The sun goes in, and leaves the grim castle, grey and solemn, standing out against the green of the hills.



WALKING STICK INLAID WITH SILVER



## FRENCH FURNITURE BEFORE THE REIGN OF LOUIS XIV. BY GASTON GRAMONT

FURNITURE of some kind has been necessary to man from the earliest periods. He required in his dwelling something upon which to sit, to place things, or in which to place articles when not in use or when valuable. Such being the case, nothing is more striking in the early history of Europe, between the fourth and the twelfth centuries, than the primitive character of the furniture in use.

The first signs of advancement, as in many of the other arts, were to be found in Italy and France, but to the latter country must be conceded the honour of having brought the *ebeniste's* art to a state of perfection which has never been excelled.

The earliest *meubles* were of square form, fashioned from rough but substantial material, and held together with iron. These were constructed essentially for utilitarian purposes, and with no regard to their decorative effect. Towards the end of the twelfth century attempts were made to render their exterior more pleasing to the eye by piercing the iron with which they were held together. It seems singular that whilst this idea developed itself upon right lines, it did not occur to these early workmen to apply the same means of ornamentation to the wood; instead, the painter stepped in and usurped their place. I say usurped, because the painter got such a hold that he actually designed the *meubles*, and his ideas were worked up by the *huchier*, as the *ebeniste* of the period was named. Then he decorated the panels with paintings, and delivered them to the person who had commissioned them.

These thirteenth century *meubles* are very rare. One of the most remarkable is at the Cluny Museum in Paris. It is a carved oak *bahut*, with a top ornamented with warriors and architectural motives. Here everything is original, and an examination reveals truly remarkable workmanship for so early a period.

Quite as celebrated as this piece and as instructive is the *armoire* at Noyon. The painter, who probably

also designed it, distrusting the dryness of the wood used by the carpenter, has refrained from painting directly upon the wood, but has stretched canvas to the body of the pieces and painted upon this canvas. This appears to have been usual at the time. There were exceptions, however, and we find paintings directly on the wood in the *armoire* of Bayeux.

It may be useful to explain here the meaning of two terms, now nearly obsolete, which were applied to *meubles* of the period we are dealing with.

*Bahuts* and *huches* were primitive *meubles* used to hold the linen and any other household articles which required putting on one side. They were also utilized as tables, used in the church, in the chateau, and amongst even the lower classes they were the only and indispensable article of furniture outside the bed.

Towards the end of the thirteenth century, as we have already seen in the *bahut* at the Cluny, the wood itself began to be carved. Figure subjects were most favoured, whilst the iron-work was elaborately chiselled and pierced. In these pieces the seeds can be discerned of the elegant carvings which were one of the features of the furniture of the Renaissance.

The *armoire* was used in the churches and habitations to contain objects which by their form or dimensions could not be accommodated in the *huche*. The earliest were very simple in design, but so useful was this piece of furniture found that it lasted many centuries, and was only partially supplanted by the cabinet in the fifteenth century for guarding precious objects. Indeed, it is a very similar *meuble*, the only difference being that the cabinet has a cupboard in place of the supporting table of the *armoire*. Even in the eighteenth century the latter was still made in Normandy, and was often richly decorated.

The decorating by means of paintings was a practice which died hard, for we still occasionally encounter specimens for a century or two. But at the end of the fourteenth century the decoration of the furniture began to be more and more from the wood itself. First architecture was favoured, and we have delicate Gothic tracery successfully wrought in wood. Then with the dawn of the fifteenth century figures engrossed





SIXTEENTH CENTURY BUFFET

FRENCH WORKMANSHIP

FONTAINEBLEAU



a deal of the carver's attention, and the succession is continuous, until we are brought face to face with those admirable arabesques which the artist of the sixteenth century knew so well how to fashion.

The *crédence* was a piece of furniture which was placed beside the altar to support the articles necessary to the service, and when placed to secular uses, a piece of furniture of two steps, one over the other, the lower being open. The upper portion, which is enclosed, is supported by pilasters or columns, and has panels which open outwards. The doors can be locked.

The bottom was used for placing the table utensils and dishes upon. This *meuble* enjoyed a great vogue during the fifteenth and sixteenth centuries, and many of the examples which have survived are exquisitely carved. It appears to have been very popular amongst the upper classes during these centuries, and from the quality of both design and execution it is evident that no money was spared in order to bring them to as great a state of perfection as possible.

We are now approaching the best period of the *ebeniste's* art as far as Renaissance is concerned, for the years between the end of the fifteenth century and the beginning of the seventeenth saw the production of nearly all that is purest and best, and out of which much of the later styles evolved themselves.

The incessant wars which raged in Italy during the whole of the period we have just cited greatly disturbed the artists of that country, and large numbers of them emigrated to places where they could prosecute their art in peace. France afforded the best asylum, and its cities of the south speedily filled with men who not only exercised their art within their walls but had a potent influence upon the native worker. The fusion of the two nationalities was not productive of any such

incongruous results as are only too frequently the outcome of such alliances. Not only did the furniture assume more classical forms but the quality of the designs which were carved upon it, and the technique itself, were of the first order. It would seem, when studying the history of the arts in Italy and France side by side, that the latter country was drawing away the talent which its neighbours needed to preserve its art from decay. We find the potteries of Lyons, Moustiers, Nevers, Nîmes, and even of Rouen, developed by Italians in the same way as they stimulated the wood-working industry of Lyons, and in Burgundy, until they reached such a stage of perfection that they had no rivals in Europe.

The southern workers preferred walnut, which they carved with exquisite designs drawn from the School of Fontainebleau, and with arabesques and winged sphinxes terminating in foliage, inspired by such men as Jean Goujon and Germain Pilon. The cabinets were singularly well proportioned, and at the time of the bloom of the Renaissance were not overloaded with ornate detail, such as we find in the decay which after set in. Besides these cabinets, the principal *meubles* which were made were the *buffets* and *dressoirs*.

The *buffet* was really a development of the *armoire* and was fitted with locks and keys for locking up wines, liqueurs, meats, etc. It was a species of table, but fitted with *étagères*, and was placed in the centre of the room; on it was placed the food which composed the meal.

The *dressoir* was fixed to the wall and was much more elegant. The number of shelves which it contained was fixed by etiquette—a rule which was strictly enforced. Upon these shelves were placed the furnishings for the table. From this it will readily be seen that the *dressoir* formed an important article of



CARVED CHAIR FRENCH, SIXTEENTH  
CENTURY SOUTH KENSINGTON

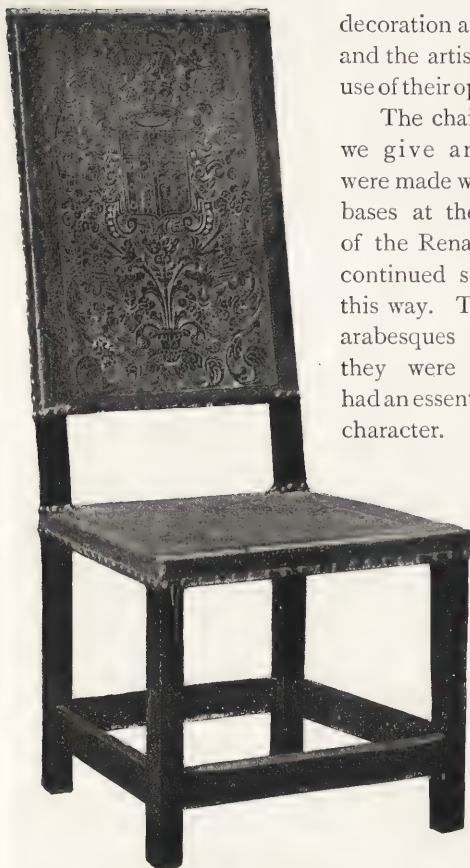


## French Furniture

decoration at the period and the artists made full use of their opportunities.

The chairs, of which we give an example, were made with enclosed bases at the beginning of the Renaissance and continued some time in this way. The beautiful arabesques with which they were ornamented had an essentially French character.

Beautiful figures, male and female, terminating in scrolls and foliage, chimeras, fruit and flowers,



CHAIR COVERED IN CUIR GAUFRE  
CLUNY MUSEUM



CHAIR COVERED IN LEATHER  
NORTHERN FRENCH OR FLEMISH CLUNY MUSEUM

formed the subjects, all wrought and interwoven with an admirable sense of proportion and rhythm.

The chairs, and, indeed, all the *meubles*, which were used for sitting upon, shewed a tendency to become larger as the sixteenth century wore to a close, because of the increasing amplitude of the dresses which became the fashion for both men and women. At the same time the enclosed bases ceased to exist and gave way to four supporting legs, which have survived until to-day. The arms, too, usurped the place of the sides, and thus in



FOLDING ARM-CHAIR ITALIAN, SIXTEENTH CENTURY CLUNY MUSEUM

exterior form there is little difference between the chairs of the end of the Renaissance and those of the reign of Louis XIII.

The beds of the period were quite in keeping with their surroundings, and the carver exercised his art with great success upon their pillars and other woodwork. The fine example which we illustrate\* is now in the Cluny Museum. It is of the period of Francis I., and as it has happily been well preserved a good idea can be formed from it of the sumptuous appearance even the sleeping apartments must have presented at

\* Vol. X., No. 37, page 22.

the time. The figures of Mars and Victory which support the canopy are admirably conceived and proportioned, and the details of the carving, whilst displaying the maximum of richness, are in the best taste. The covering and other materials with which the bed is supplied are of a later period.

As time went along the artists made their carvings more and more elaborate until finally a stage of exaggeration was arrived at, when the figures or foliage with which the *meubles* were decorated were overdone and the pieces possess a heavy and overcharged appearance. The most flagrant examples of the decay which set in were to be found in the seventeenth century. At the same time the increased use of velvets, brocade, and other materials led to the decay of the carving itself. Everything which could be covered with stuff was so treated. The beds were no longer so beautifully chiselled but were sumptuously draped with hangings. The chairs, too, had backs and seats of velvet with fringe hanging from it, whilst the arms in many instances were covered with the same material. The use of leather, too, which had been introduced from Spain, was very much in vogue.

We give the illustration of a chair covered with this *cuir gaufré*, which, in this case, is mounted upon wood, probably of Spanish origin. This leather was in constant use in France and is frequently found upon chairs of the period of Louis XIII. The other chair is of northern French or Flemish make and is

covered with leather decorated with an elegant design and gilded. It presents a very rich appearance, probably richer now than when it was new, due to the mellowness which age alone can impart. The woodwork is very characteristic.

The chair in the form of a X which, whilst being made in large quantities in France during the sixteenth century, came originally from Italy—our illustration is of Italian design, and shews the arms of the Bentivoglio family—and had practically ceased to exist at the end of the century, because of its unadaptability to the costumes then prevalent.

Another exceedingly useful article France owed to Italy was the mirror. Prior to the introduction of the mirror in its modern form plaques of polished metal were in vogue. These clumsy and unsatisfactory articles immediately ceased to be made, when, in the second half of the sixteenth century, Venice sent forth its new invention in large numbers. These were placed in sumptuous, if somewhat ornate, frames by the wood sculptors of France, and innumerable specimens exist in the museums to-day. It is to be

regretted that these mirrors were not introduced a decade or so before. We should then have been in the possession of examples enclosed in frames of the purest Renaissance style. The sumptuous piece which we reproduce is one of the finest extant specimens, but even here the design is overloaded and the dimensions of the frame are too great for the mirror. But the decline which was so apparent during



MIRROR WITH CARVED FRAME  
FRENCH SIXTEENTH CENTURY LOUVRE



## French Furniture



IVORY MARQUETRY CHAIRS

SOUTH KENSINGTON

the first half of the seventeenth century developed strikingly. One of the first symptoms of a decline in any period is to be found in the use of expensive and luxurious substances in place of hoping to gain from them the charm and interest which should be obtained by the cunning of the artist fashioning meaner material.

Again Italy set the example. As early as the sixteenth century the cabinets of that country were sometimes constructed out of ebony, with an incrustation of ivory marquetry. Whilst these objects were not in the purest taste, still they displayed a feeling for art and a rhythm and balance which is absent from those of the following century. From ivory marquetry the step was not far to pewter, and the use of such materials as lapis lazuli, jasper, agate, and carnelian to enliven the ebony was frequently resorted to. A very good example of the

ivory marquetry is to be found in the case of chairs at South Kensington Museum, of which we give an illustration.

But Italy was not the only country to practise these methods in the sixteenth century. We find the celebrated Nuremberg cabinet maker, Kellerthaler, in the last quarter, decorating the smallest surfaces of his wood with *repoussé* silver and gems. This same spirit manifests itself here. But in all three countries the use of marble, ebony, coloured stones, gems, and precious metals marks the decline. Even where the plain wood is still utilized there is an absence of grace and spirit which is in striking contrast to the *meubles* which they succeeded. At this time a common wave of depression

seems to have passed over Europe, and it is remarkable what an affinity the styles of the countries in



DUTCH MEUBLE

SEVENTEENTH CENTURY

CLUNY MUSEUM



## The Connoisseur

close proximity had one to another. This can be seen clearly from the large *meuble* which we illustrate. It has much in common with some of the pieces of the reign of Louis XIII., but it is somewhat heavier in construction, and has every evidence of its Dutch origin.

In Flanders great use was made of tortoiseshell, and further decoration was obtained by means of paintings. It has even been said that Rubens himself employed his brush upon some cabinets, but we have never yet seen any piece which could be attributed to him.

These cabinets were made in great numbers, and can still be seen decorating the large country houses of Belgium. There are not many outside their native country, as the demand for them has not been great.

A very fine example will be found in the Plantin Museum at Antwerp.

At the same time, in France, furniture was being made which in nearly every detail resembled the early work of Boulle. Marquetry incrustations of copper, tin, and of tortoiseshell of good design engrossed the attention of the *ebenistes*. In form these *meubles* have an appearance of rigidity which separates them from those constructed later in the century. We reproduce a characteristic specimen—the bureau of Maréchal de Créquy—which is preserved to-day at the Cluny Museum. Here we see the last phase of the Renaissance in the tapering legs, and standing upon circular feet. We shall observe the immediate advance which was made by Boulle, not only with regard to the supports, but with the whole body of the *meuble*.



THE BUREAU OF MARÉCHAL DE CRÉQUY

CLUNY MUSEUM





## MR. PYKE THOMPSON'S COLLECTIONS IN CARDIFF PART II BY E. RADFORD

"If Varley was the most influential member of that Society (the Water-Colour Society), George Barret, junior (died 1842), was the greatest genius." There are few artists of any note who are not represented in this collection, and there are three of this painter's water-colours in the Turner House. The description of No. 14, by Mr. Wedmore, will give an idea of a painting in which we are alone with nature at last—no trace of the classical influence. "To the left, three cows standing in still water; to the right, a grey willow; and beyond them a sunlit country."

"With Girtin's death, at the age of 27, the older school of water-colour painting may be said to have ended . . . He had changed its method, altered its spirit, and inaugurated a new school of colour, but it still, especially in the modest tints of its colouring, bore traces of its parentage. . . . Thomas Girtin went, but Turner remained. . . . The latter belongs not only to the older school and the transitional period, but to the latest also, for there have been no discoveries of technique; no extensions of the range of landscape of any importance since his day."—*Monkhouse*.

Limited as we are here to water-colour, it would be hard to find illustrations more instructive than the paintings from Mr. Thompson's collections which have been reproduced. The Turner of early days was only one of a number of painters running on parallel lines, and it was not until after Girtin's death that he discovered himself, and forged right ahead of his contemporaries towards the goal which, in spirit at least, he reached; so while there is little in the drawing of the old farmhouse, 34a, Cardiff, to distinguish that from a good deal of contemporary work, at *Biebrich on Rhine*, painted probably during his first foreign tour (*circa* 1802), we seem to move in a different sphere.

Considering how small the whole collection is, it may seem a great thing to find so many Cotmans here, but as that painter taught a great deal, he naturally produced a large number of very effective

sketches, and the one reproduced in the August number, *Golden Twickenham*, illustrates one phase of his art very well. "The river, blue with the reflections of a summer sky, winds thro' a golden landscape under a belt of trees." This painter, born 1784, and living till 1842, was President of the Old Water-Colour Society, and in 1834 was appointed drawing master at King's College School. Described by Redgrave as "Landscape and Marine Painter," working in oils as well as water-colours, he was a portrait painter besides, and "his architecture was well understood," says that writer. "His light and shade were good, the masses broad and simple, the details in water-colours frequently added with a reed pen; his colour rich, but a hot yellow predominates; his figures are well placed, and many of his works are only slightly or half finished."

About artists important as this, it is as well to have a second, even a third, opinion. Mr. Monkhouse quotes Mr. Wedmore's after giving his own, and if knowledge of art came of reading, one would soon know all about Cotman. By purchase from Mr. Reeve, curator of the Norwich Museum, the trustees of the British Museum have lately made very important additions to what they already had of his work, and Mr. Binyon's study of *Cotman and Crome*, making one of the Portfolio "monographs," is now in every art library.

In the period which we have reached, it does not greatly matter in what order we take the painters, but there are reasons for coupling Francia and Bonington, to be followed by Peter de Wint.

The first-named, Francois Louis Thomas Francia (1772-1839), was born in Calais, but settled in London early, and was exhibiting at the Royal Academy in 1795. It has been said of this painter that "some of his works bear a strong resemblance to Girtin's," while others are like De Wint's, though hardly to be compared with that painter's best. "His subjects were mostly coast scenes with shipping, of which he was an admirable draughtsman." So, for that matter, was Cotman, and as excellence of draughtmanship was a *sine qua non* in those days, it would be surprising to find boats ill-drawn. That he was somewhat in advance of his times will be

gathered from the description we have by Monkhouse of "a sketch in the British Museum of a shore scene at Calais on a breezy day, the sun shining in fitful gleams through a light blue sky upon the pearly dancing waves." Probably this was painted after 1816, when he left England; for rendering the agitation of Nature as Cox and Constable saw it was seldom attempted then, and what will be remarked in the reproduction of the *Francia* in this collection is the tranquillity of it.

The next on our list is Bonington. If it be true that he received instruction from Francia, it is easy enough to account for it. They both left England at the same time, and the latter, being Bonington's senior by about thirty years, might well have become his teacher. There is also the fact, noticed by Monkhouse, that Bonington's landscapes have an unmistakeably English character, reminding one rather of Girtin, Francia, Copley Fielding, and others, than of any French artist who could have been his master. To Mr. Monkhouse he seemed to belong "not only to the English School, but to the specially English section of it; the water-colour—for though he painted in oils, he did not do so till 1824 or 1825—and his oil colours aim at the pure colours and luminous qualities of water colours." His was a very



THE WINDMILL BY PETER DE WINT (CARDIFF)



THE FERRY BOAT BY BONINGTON (CARDIFF)

versatile genius, however, not contented with landscape only; and as most of his painting was done under sunnier skies than ours—French or Italian—the peculiarly English character observed by his critic will hardly be noticed by others.

Bonington died very young, like Girtin, and considering his age, the quality of his achievement and the variety of it is very remarkable. It happens that one of the photographs here reproduced is from an oil painting in the Turner House, while the other in water-colours is in the Cardiff Museum. Here, as in what have been shewn before, there are renderings of the most peaceful aspects of nature; none of the straining after effects which can hardly be rendered by art.

If I choose to put Peter de Wint above all the painters I treat of, it is because there is something in me which seems to want a De Wint more than anything else in the world, for there is nothing in art so rest-giving as certain paintings of his, which answer to this description:—"In the foreground a river, or cornfield, or both; a village or town in middle distance, a hill rising to no great height—of such simple elements his finest works are composed."

"It would seem as if he had inherited a love of flatness from his Dutch progenitors, for wherever he went he preferred a long low stretch of country, and to paint it on long low slips of paper." The general sentiment of his work is tranquillity, ". . . the feeling for that country-side, where the reapers rest in the cornfields in the shades of the fresh-cut



## Mr. Pyke Thompson's Collections

sheaves, where barges float slowly on smooth rivers, and cows pasture in fat meadows beside some sleepy town . . ."

The passages above quoted apply to this painter's work as a whole, and we detect the same feeling in all; but it is enough to know a few of his paintings only: paintings which make for the soul of a man like the composer's deepest chords: a feeling too seldom awakened, and only in landscape by pictures which can be classed with the masterpiece of Philip de Koninck in the National Gallery. "It was characteristic of the Dutch painters generally to aim at

and the other De Wint have the tranquil effect which was undoubtedly aimed at, and attained with so little appearance of effort.

Of the art of David Cox (1783-1859) there are sixteen examples in the two galleries. As the earliest work of this master may profitably be compared with later, attention is drawn to his *Conway Castle*, not to let it detain us, however, because work of that class is generic, and it would be hard to distinguish this from drawings by other hands bearing that character. Nor is there much in *Battersea Mill* to distinguish it



ON THE THAMES

BY PETER DE WINT

(CARDIFF)

thoroughness in one direction rather than to scatter their powers over a wider range." This, from the official catalogue, was true of nearly all landscape painters till Turner: especially those of the "Norfolk School," who would claim De Wint if they could. In South Kensington there are some very splendid De Wints, and more in the cellars of the National Gallery, where so many Turners are stored.

Photography, though of use in a thousand ways, is not *capable de tout*; and in selecting paintings for reproduction one has to think more of what the camera can do best than of the pictures in which the painter surpasses himself, as we say. The *Windmill* here reproduced has presented no difficulties, and partly on that account has been chosen. Both that

from other drawings of mills, but in *Jogging homewards* (Penarth, 27), a lovely little one-colour drawing, we discover a new man altogether, and in *Haymakers—windy day*, a typical work by a painter who came as near as anyone ever has to painting the wind itself.

"One of the greatest of English landscape painters painted *Wales*," says Mr. Wedmore. Not much of her Southern Counties, however, and really, it does not much matter, for this, like much modern art, is theme painting rather than scene painting, and the elements are everywhere.

"As a luminist," to take a word from the French, 'there is perhaps no modern painter who is quite his equal, for every part of his best pictures is alive with

light—light radiating from the sky, sparkling in the middle distance and scintillating even in the shadows of the foreground." Great also was he in "rendering every variety of weather, from a bright Summer morn with a 'mackerel sky' to a drizzling afternoon and a dirty night." In what has been given to Cardiff of this painter's work, there is surely enough to enable the reader to form his own opinion of the justice of such appreciations as Mr. Wedmore's, and others whose writings are quoted.

We have so far been concerned with the illustrations, and time will not allow as much of our space to be devoted to the painters of other pictures.

poorly represented, and some by nothing at all, there should be in the fact the incentive which the lover of art never lacks. The masters of Girtin and Turner for instance. The readers of this bit of history will come on to their names too often, but as soon as the opportunity offers it would be as well to buy paintings of theirs. Presumably there is money enough in Cardiff to allow of its having in time a considerably larger collection than this, and to provide for it a building within which it can "suffer increase." Neither the "Pyke Thompson" room in the Museum, nor its neighbour named "Menelaus," nor the two of them taken together, constitute an Art Gallery which can be said to deserve that name,



BATTERSEA MILL BY DAVID COX (CARDIFF)

Let it be said in a general way that, such as they are, they gratified not only Mr. Thompson himself but his friend Mr. Wedmore, and that they are valuable in the very best sense of the word. There are none of the largest perhaps, nor the most expensive examples, but choice is the word, meaning chosen with loving care, and it would be hard to find another collection fulfilling its purpose so well as the one at Penarth, plus the additions to it at Cardiff.

There are some painters unrepresented, of course, but whoever has studied here will be able to slip them into their places as easily as if they were bits of those puzzle-maps which the children have in their schools. What is modestly described as the nucleus of a "representative collection of water-colours" we owe to Mr. Thompson already, and seeing some painters but

but municipal buildings on a magnificent scale are shortly to be commenced, and the intention is, I believe, to make the most ample provision, not only for the exhibition of art, but for the instruction of students, and the change is to come before long.

It has been part of my purpose in writing to show that the town, in so far as it cares for art, owes more than can be repaid to the devotion of an individual. There is a completeness about the Turner House which is lacking in what Cardiff has of Mr. Thompson's collection. The fate of the latter will probably be to become absorbed in the larger collection which Mr. Thompson had in mind. Perhaps he himself desired nothing better, but some memorial of its beginnings in the soul of a lover of art the town will desire to have.





## JUPITER & CALISTA

*Jupiter's shape and habit, straight he took  
 Soften'd his brows and smooth'd his awful look,  
 And mildly in a female accent spoke,  
 How fares my girl? How went the Morning Chase?*

*Adams*

*London, Published April 2 1782 by J. Burchall, A. & J. David, & J. Darand, & S. Collicorne St.*





THE SERIES OF HUMOROUS  
MEZZOTINTS.

BY JOSEPH GREGO

[See THE CONNOISSEUR, November, 1903, p. 187]

REFERENCES were recently made to the fashionable request enjoyed by these eccentric graphic productions. It was pointed out,—apart from the curious representative interest of the themes humorously treated by the undisguisedly waggish comic-delineators, throwing abundant light upon the national manners, tastes, and customs which prevailed in mixed society from the death of the great pictorial satirist, William Hogarth, to the days of Cruikshank,—that these lively trifles, far from being ephemeral as their nature suggests, possess in themselves, by their meritorious execution, a further interest appealing to the eyes of discriminating collectors,—since it has been fully realised that many of the very choicest examples of the most accomplished masters of the delicate art of mezzotint are traceable as existing largely in this unconventional and certainly entertaining branch. The writer started by relating that the late Mr. Challoner Smith, in commencing his preparations for his admirable and compendious treatise upon the *History of the Art of Mezzotinting*, was fortunate in securing an important collection of publisher's unique *Trial Proofs*, before letters, adequately produced, with their choicest delicacy, genius, and skill by the foremost practitioners of this most fascinating of graphic crafts; and the author, being a trained collector, and, by his long experiences in preparing his great standard work upon the mezzotinter's art, a fine judge otherwise of the most precious specimens in this school, was sufficiently rewarded by obtaining an unmatchable series of the original *Trial Proofs*, as executed by R. Earlom, James Watson, John Dixon, R. Houston, Philip Dawe, J. Dean, John Raphael Smith, William Ward, James Ward, Henry Kingsbury, and, in fact, all the "first hands" of the palmy days of the mezzotinter's craft. Had these choicest of *Trial Proofs* happened to have been reproductions of original works by Sir Joshua Reynolds, Gainsborough, Romney, Hoppner, and the great masters of the English School, they would have been priceless, and, for the sufficient reason of costly appreciation, beyond the power of purchase by modest purses, except to the wealthiest of collectors; but, as will be duly noted, the original productions represented the most Hogarthian treatment of "excentric art," subjects a trifle unconventionally lively, according to the colour of the times, the painters being themselves regarded as geniuses of somewhat eccentrically free and easy complexions; John Collet, a

distinct follower of the convivially true Hogarthian school, as was R. Dighton, Henry Kingsbury, R. Laurie, John Dixon, Isaac Cruikshank, and notably the painters George Morland, Francis Wheatley, and the great John Raphael Smith, the notoriously convivial leading spirit of this jovial band; among others William Ward and Henry Singleton were at least their familiar associates, and to the famous series of *Humorous Mezzotints*, the respective painters and foremost mezzotinters, thus instanced by the writer, were the largest and most illustrious contributors, as already described. Thus Challoner Smith was enabled to secure unique artistic materials for his enterprise, as regarded an additional volume he long contemplated to complete his monumental work upon the Art of Mezzotint. At the enterprising projector's death this plan was still in abeyance, and the author's marvellously fine collection was secured, with a similar object, still unfulfilled.

"To catch the manners as they rise," "To shoot folly as it flies," were avowed motives of the publishers, who produced and exhibited these uncompromisingly facetious series of mezzotints, wherein humour, extravagance, and caricature were blended and freely developed. The printsellers' emporiums, which were frankly labelled "Caricature Warehouse" (dismaying adverse criticisms, if such existed in their not squeamish generation?), constituted the best possible popular exhibitions; allusion has been made to their window-fronts, possessing some forty-eight separate panes of the size convenient for displaying the respective "Humorous Mezzotints" as framed in panels. The age in question had practically anticipated the advantages of artistic advertising. What better gratuitous advertisement, for example, than the exteriors of these dépôts, situated in crowded thoroughfares of the city—Cheapside, Cornhill, St. Paul's Churchyard, the bustling Strand; and in the West End, St. James's Street, St. Martin's Lane, etc., with the accommodation for making thoroughly popular exhibitions, at one view, of the leading items of the respective publishers' stock-in-trade; the *répertoires* of their own particular comic artists and mezzotint "scrapers." Take, for instance, the ingenious method of extending their advertisement by the issue of further facetious mezzotints devoted to representations of their own Caricature Warehouses, the glass-paned frontages of which offered the passing public so liberal a display of the *facetiae* within, the treasures of humour. The earliest version is dated 1773, and affords a spirited representation of the establishment owned by John Bowles, 13, Cornhill, *Miss Macaroni and her Gallant at a Print Shop*. The artist and mezzotinter are one: John Smith, of the eighteenth century, a skilful designer who mezzotinted





THE STUDIOUS BEAUTY.

371 Printed for & Sold by CARINGTON BOWLES, at his Map & Print Warehouse, N<sup>o</sup> 69 in S<sup>t</sup> Pauls Church Yard, LONDON. Published as the Act directs, 1 Jan 1778.





Printed for & sold by Bowles & Carver.

N<sup>o</sup> 69 St. Pauls Church Yard London.

A NETTLE BETWEEN TWO ROSES.



his own whimsical sketches, and whose reputation must not be confused with the earlier John Smith, Kneller's friend and colleague, one of the brilliant lights of mezzotinting art in its infancy. Another and more extensive publisher, Carington Bowles, in instances, has inscribed his own name as *execudit*; his "Caricature Warehouse" was long a prominent rendezvous within the breezy circus of St. Paul's Churchyard. Not to be confused with John Bowles, Carington Bowles, the greatest publisher of his era (his numbered "Humorous Mezzotints" mounting to six or seven hundred), later commissioned his facetious protégé, R. Dighton, to execute a triumphant view of his ample premises, with some fifty of his most successful publications characteristically "on view," "reduced in small," with much industry. In these instances the portraits of saintly divines are given the upper rows, where worthies like Whitfield and Wesley overhang the latest loose fashions of the frail sisterhood—frequenters of Vauxhall Gardens, "Bagnigge Wells Gardens," "The Dog and Duck Tavern," with Carlisle House, Soho, Cornelly's wicked Masquerades, and the gaieties of the Pantheon in Oxford Street. J. R. Smith, another accomplished artist, mezzotinter, and print-publisher, advertised his art gallery as "opposite" this last-named famous resort of the fashionable worldlings. All topics of life were *ben trovato* to those lively delineators, Henry Kingsbury, R. Dighton, John Collet, Morland, Wheatley, Cruikshank, with R. Lawrie, John Smith, J. Dean, J. Dixon, and W. Humphrey, designers who mezzotinted their own works of this comic order, and the numerous animated artists who supplied their playful productions to the purveyors of Humorous Mezzotints. The humours of taverns, convivial meeting-places, smoking clubs, and the like assemblies, form in themselves a collection enlightening as to aspects of the social life of their time, when people found ample leisure for diversions; other pursuits, wherein the presence of the fair added to the pleasures of the evening, furnish never-ending themes. The vagaries of fashion and the extravagances of dress were practically exhaustless topics for satirical artists; even the artists themselves were playfully treated to harmless pleasantries at the hands of their colleagues, and these contemporary skits upon the illustrious painters are specially interesting. We have reproduced a choice proof, exhibiting the gifted Gainsborough at work in his studio on his fair sitters, with his portrait of Col. St. Leger hanging on the wall of his atelier.\*

That famously fashionable pair of *Maccaronis* or "exquisites," the most dandified of fine miniature painters, Richard Cosway, R.A., with his extra gracious artistic partner, Mrs. Maria Cosway,—all

modish airs, graces, and pretences—secured some of that public notoriety (for which they mutually struggled) at the hands of the humorous mezzotinters; as typical of the playful spirit of their generation, we here reproduce two interesting caricatures of the congenial pair—*The Paintress of Maccaronis*, the fair and ultra modish Maria, with "The Coxcomb Academician"—represented faithfully as *The Maccaroni Painter, or Billy Dimple sitting for his Portrait* (designed by R. Dighton,—R. Earlom *fecit*).<sup>\*</sup> Of a similarly tasteful order, regarding feminine fashions and beguilements, is the drawing by the versatile John Raphael Smith, foremost of artists and mezzotinters, entitled *Proverbs IX*. As a notorious "Buck" and "Man about Town," the painter presumably was an experienced judge of the subject; recognising the artistic merits of this fine work, here reproduced, it is not a matter for surprise that this particular specimen holds a high appreciation in the estimation of collectors, and fetches at auctions the highest figures realisable in sale rooms above all the eccentric series in question.\*

As an example of Henry Kingsbury's *forte*, both as designer and skilful mezzotint artist, we have reproduced *A Nettle between Two Roses* as typifying the pleasantry and taste of the epoch (1796) when it appeared. The majority of these whimsical productions are concerned with the fairer part of creation—goddesses—who were evidently personages of supreme importance in their generation; there is a superabundance of gallantry displayed in these sprightly allusions, with that redundantly free "pictorial licence," suppressed in more discreet times; not altogether so distant, in point of date, from our own era, ladies were evidently looking forward to that enfranchisement of the sex the future promised; they are shown playing skittles, cricket, on shooting expeditions, fox hunting, in the betting-ring at Newmarket, attending military manoeuvres and camps, even as female "bruisers," and, in short, finding pleasurable entertainment in the pursuit of very various diversions. Amongst the bewildering diversity of female fascinations we have selected two pleasing varieties out of an extensive series\*—*The Studious Beauty*, published by Carrington Bowles in 1778, also suggestive of the more refined taste of J. R. Smith, and another variety, *Industry*, which was probably executed after a drawing or painting by F. Wheatley or H. Singleton, both artists excelling in this line of sympathetic and tasteful delineation.

As indicated by the lively subjects these artists selected for choice, it is not difficult to realise, from their convivially easy-going themes, that many of their producers were "known for their dissipated habits,"

\* These illustrations will appear in a subsequent number of THE CONNOISSEUR.—Ed.





THE OUTSIDE PROSPECT OF CARINGTON BOWLES'S CARICATURE WAREHOUSE, ST. PAUL'S CHURCHYARD, THE EMPORIUM WHERE THE HUMOROUS MEZZOTINTS WERE DISPLAYED  
DESIGNED BY R. DIGHTON



as their biographers have recorded. It is related of Richard Houston, one of the gifted geniuses who hailed from Dublin (whence came many mezzotint artists of the highest excellence), whose plates are esteemed beyond those even of his most-gifted colleagues, was much employed by Sayer, the print-seller, of 53, Fleet Street, who, in a confiding spirit, rashly advanced money "on account" to Houston, who henceforth carefully kept out of his publisher's way. Robert Sayer, piqued at losing his money, and, far worse, at the same time the services of this most accomplished "scraper," who had deserted his employment, had his defaulting collaborateur arrested and confined in the adjacent Fleet prison, cynically alleging that while there consigned to jail he might have him under his own eye and always know where to find him; there the gifted mezzotinter remained for many years, until on the accession of George III., he was released as an act of royal clemency. Fine proofs after Houston's mezzotints are delightful works of art, and doubtless many of the "anonymous" humorous series were due to his gifted hand, beyond the numerous subjects signed with his name as "Scraper."

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AN "ADORATION OF THE MAGI"  
BY HANS MEMLINC

In the Bath Art Gallery, there hangs upon the landing of the staircase, so little known as to have been almost entirely overlooked by connoisseurs, the fine panel of the *Adoration of the Magi*, by Hans Memlinc, which is now reproduced for the first time. This panel was bequeathed a few years ago to the Corporation of the City by the late Countess Conolly of Midford Castle, Somerset. It was subsequently in my keeping for five months, during which time it was seen by a great many artists and connoisseurs, and I had ample leisure and opportunity to examine it exhaustively, and study it in the light of notes made in the Bruges exhibition of 1902.

It is a comparatively important example, measuring 28½ in. by 17 in., and is painted in the true Van Eyck method, that is to say, begun in *tempera*, afterwards painted all over evenly in oil varnish, and the shadows in the draperies and dark lines "pointed" in last of all. Like most of Memlinc's known works, it is painted upon a thin panel of oak, this has in later times

been backed up with chestnut-wood and carefully battened to prevent warping. The painting itself is in remarkably fine preservation and specially notable for its splendour and richness of colour, the tints being almost as glowing and fresh, after the lapse of over four centuries, as when newly painted, the colouring is indeed altogether characteristic of the master, especially in the nature of the reds.

Except that the figures are all of half length, this picture, both in the general arrangement of the composition and in the characterisation of its types, bears a strong resemblance to the central portion of the triptych in St. John's Hospital, Bruges. Though less mature and perfect in technique than that famous example, the picture yet displays wonderful refinement and delicacy of finish, and the probability is that it was painted some years earlier than the Bruges adoration.

The head of the Virgin in our panel cannot be said to be the noblest or most beautiful that Memlinc painted, though the type is undeniably his, and totally unlike that of any other painter of his school; the head is a little less elongated and the chin a trifle more round and full than in his happiest Madonnas, though even these departures may be found in characteristic examples from his brush: the same calm and serene expression, which gives so intensely devotional a character to Memlinc's Virgins, lights up the countenance.

Enthroned in the middle of the group, and clad in a deep green-blue robe of velvety richness relieved against a sumptuous background of embroidered cloth of gold, the Virgin holds the Infant Jesus towards the oldest of the three kings, who, offering in hand, is kneeling in homage to the Divine Infant. The scarlet fur-lined robe of this personage is minutely wrought all over with rich brocade of gold, solidly painted amid the transparent juicy red of his garment; suspended from a belt formed of gold discs, can be seen the agate hilt of a dagger. Behind this figure is the second king, somewhat sorrowful of expression, and robed in a rich grass-green garment, who is advancing with his gift; this figure has its counterpart in feature in a corresponding figure in the great picture by Memlinc at Munich, known as *The Seven Joys of the Virgin*. The negro king, who is in the act of raising his hat in adoration, is dressed in a suit of cloth of gold and silver, and also has his counterpart in the Munich picture, down to the details of the costume. The two heads appearing behind the three kings are less



## *An "Adoration of the Magi"*

fine in type and firm in drawing, and apparently belong to either shepherds or attendants.

The whole of this, the left hand portion of the picture, with the exception of these two heads, is undoubtedly the finest part of the picture, the eldest king, who is kneeling, bearing a striking facial resemblance to the corresponding personage in the Bruges example before mentioned. On the other side of the Virgin may be seen the

on the summit of a hill, are the Magi with attendants, guided by the star in the East, approaching the sacred spot on horseback. These little figures, with the surrounding landscape, are exquisitely rendered, and afford a further piece of evidence as to the authenticity of the picture; as in the aforementioned Munich example, there are several small groups of figures, notably to the left, in the background of that portion which represents the



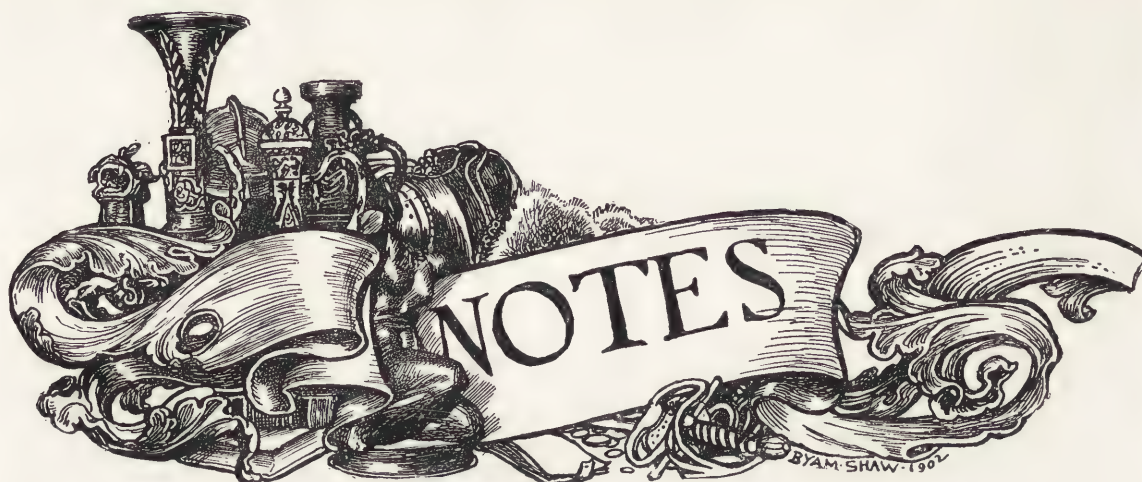
THE ADORATION OF THE MAGI BY HANS MEMLING

figure of St. Joseph, reverently uncovering his head. This figure—typical hewer of wood and drawer of water, uncouth of feature, yet pious of expression, is nevertheless clad in a long garment of richest crimson, which, by its mass and weight of colour, balances the gorgeous group on the left. Behind the ox and the ass, out away in the distance,

Massacre of the Innocents, which have a convincing likeness to these both in character and gesture.

The whole panel is in a wonderful condition, and bears witness to the perfection of the technical methods employed by the Flemish masters of the Van Eyck period.





STATUESQUE representations of the chief deity or originator of a Religion invariably exercise a fascination upon either civilized or uncivilized man.

**Some Traditions of a Mediæval Statue of Christ**

It is therefore reasonable to assume that traditions and facts concerning a statue of Christ, sculptured about the fourteenth century A.D., and found at Swynnerton, Staffordshire, will be of more than local interest.

My attention was first called to the matter by Prof. Lethaby, who inquired if a statue of Christ, purporting to have been brought from Lichfield Cathedral, existed in any Convent or Nunnery at Stone. After some little inquiry it transpired that such a statue was to be found in the Lady Chapel of the Parish Church at Swynnerton, a village about three miles from Stone.

No really authentic history seems to be obtainable regarding the statue. But the incongruity of its present surroundings point conclusively to some other and very different use for which this statue was originally intended.

Local tradition has it that the statue at one time occupied a

position on the West Front of Lichfield Cathedral, and that it was removed during the troublous times of the Commonwealth, and taken to Swynnerton and buried there for safety.

About two hundred years afterwards, during an enlargement of the family vault of the lords of the manor of Swynnerton, the statue was discovered and unearthed, but exactly when this took place is uncertain.

A wash drawing of the statue, showing it in exactly the same position as we find it to-day, is to be found in the private manuscript history of the Fitzherbert family, written and illustrated in 1828. In the drawing

the right arm is represented in a raised posture, but this arm is now missing; in other respects the drawing corresponds identically with the statue as it appears at the present time (see illustration).

The total height of the statue, including the small pedestal upon which it has been placed, is 8 ft. 3 in. The figure alone is 7 ft. 3 in., and is represented in a seated position, with the lower parts foreshortened to adapt it to a position of considerable elevation.



A MEDIÆVAL STATUE OF CHRIST



## Notes

It is of sandstone, and has at some time been whitened, and the squire informed me that traces of colour were formerly visible upon its surface.

This accords with the fact that some of the figures adorning the West Front of Lichfield Cathedral before the time of the Commonwealth are reported to have been handsomely painted and gilt.

Upon reference to Dr. Garner's *History of the County of Stafford*, published A.D. 1844, we learn that a statue of King Charles II. then occupied the principal niche at the apex of the Lichfield Cathedral west facade. This was placed there at the time of the great restoration of 1662-9. But in 1880, in the course of a subsequent restoration, the statue of Charles II. was removed, and a statue of Christ placed there, which is the one now in position.

The statue of Charles II. is still preserved in the north-west tower of Lichfield Cathedral.

The question arises: what statue occupied the position on this facade prior to 1669? According to John Jackson's *History of Lichfield*, page 106, published in 1805, it was a statue of either Adam or Christ.

This was probably removed sometime between 1643 and 1651, during the period in which the Parliamentarians smashed the stained windows, battered down the statues, stripped the lead from the roof, and carried everything of value away, and when Colonel Danvers, by the authority of the Government, employed workmen especially to demolish the Cathedral structure. (See *Lund's Guide to Lichfield*, page 14, and *Brown's Guide*.)

Under these circumstances it is probable that some sympathetic antiquary, faithful Royalist, or Roman Catholic, may have taken away this, the most important statue, to prevent its further destruction and ignominy.

But why take it to Swynnerton? That a valuable statue should be conveyed from Lichfield to such an out-of-the-way place, nearly twenty-six miles away, will not appear so fanciful when we remember that the district was closely associated with the See of Lichfield, inasmuch as the Bishop's Palace, from 1290 until early in the nineteenth century, was at Eccleshall, which is only a few miles distant from Swynnerton.

To have removed anything for safety from the Cathedral at Lichfield to the Palace at Eccleshall, however, would have been unwise, because the Palace, if not already destroyed by Sir William Brereton, was equally an object of Puritan antipathy.

Hence the wisdom of the choice of a more secluded place of concealment and safety, such as Swynnerton, surrounded with woodlands, and away from the main high roads, afforded.—W. NORMAN FURNIVAL.

It may certainly be maintained, that the first half of the present year has proved very fortunate for the

Italian galleries, if not for the number of works acquired, at any rate for their value.

### Recent Acquisitions by the Italian Public Galleries

After the beautiful picture by Filippino, which was reproduced in *THE CONNOISSEUR* for December, 1903, and which, if not actually by Filippino, is by a master very much akin to him, the Uffizi Gallery has bought a few weeks ago a pretty picture, which may, with reasonable certainty, be attributed to Bartolomeo Caporali, the exquisite Umbrian painter, of whose works but very few have come down to us, and whose artistic personality is still veiled in obscurity. The picture, which is in excellent preservation, represents the Madonna and Child surrounded by four angels, and demonstrates again how close were the links which connected Caporali and Bonfigli. The Florentine Gallery has been able to secure this work for the sum of £280, a distinct bargain, as is also a Saint, by Guido Reni, for £40, a picture of great strength and rich colour, in which this late master shows his most pleasing side.

The National Gallery of Rome has enriched its collection by a picture, which seems unquestionably a work of Melozzo da Forlì, another master whose works are exceedingly rare. The few things which have come down to us are frescoes, and criticism has taken from him certain pictures which had been attributed to him, in order to give them to a Flemish imitator of his, Justus van Ghent. The news of the discovery of another easel picture by Melozzo will be all the more welcome; the picture represents S. Sebastian, and at his feet two kneeling figures with beautiful heads. The background is formed by a spacious landscape. The artist appears strong and full of vitality, but his colour is rather poor; the spirit of Pier della Francesca seems to hover over the whole picture, which is not particularly well preserved, and for which the State has paid £200.

For the same price the Borghese Gallery has bought at Naples, a few months ago, a Madonna and Child, by the Siennese master, Simone Martini. The picture\* is of small dimensions, 32 in. by 18 in., but is a real gem. The putto in particular is wonderfully true and fresh; but what most attracts in this picture is its colouring—resplendent in gold, and red, and blue, and revealing Simone as an even more brilliant colourist than he has been known to be hitherto. This acquisition is particularly fortunate, as it happens to be made in the year of the centenary of Petrarch, who was a friend and great admirer of Martini, the painter of *Laura de Sade*.

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\* Reproduced with an article by E. Modigliani in the *Emporium*, Bergamo, July, 1904, page 70.

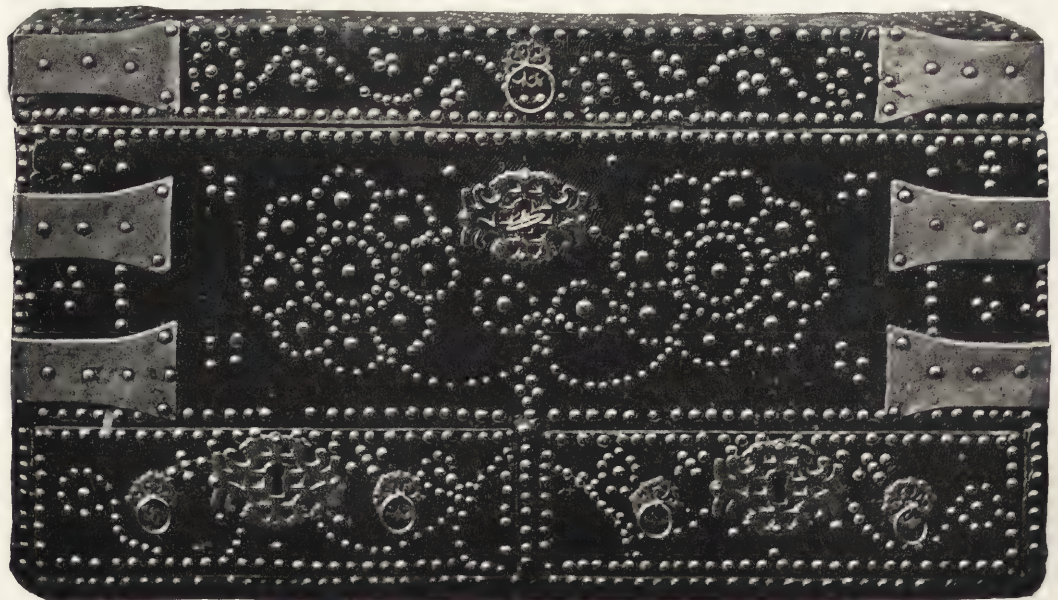




TOP OF CHEST WITH ROYAL MONOGRAM

THE chest which we reproduce is what is termed a cassone. Its special interest lies in the fact that it bears on its lid the initials WR, those of William III., and the royal crown. The chest, which measures 3 ft. by 1 ft. 10 in. by 1 ft. 10 in., is of deal, covered with horseskin of a deep maroon colour. The three locks of the chest and two drawers beneath have fine brass escutcheons, and the lids as well as the drawers have in addition smaller escutcheons with drop rings. The chest itself is bound at the corners with steel clasps, and the whole

is ornamented in a conventional design with brass studs, two roses forming the centre. The original key is also preserved. The chest, probably English, and of country make, as the studs are not very symmetrically placed, and the form of the initials, WR instead of GR, is curious. Nothing is known of its history. The owner bought it of a country dealer for a nominal sum; at the time a thick coating of dirt and mould had nearly obliterated the design. We are informed that chests of similar make are to be seen in the Museum at Bruges.



SIDE OF CHEST





FÊTE CHAMPÊTRE, By WATTEAU.  
Chatsworth House Collection.





## Notes

MRS. STEUART ERSKINE, in trying to compress the wealth of material supplied by *London as an Art City* into a single volume of Mr. A. Siegle's *Langham Series of Art Monographs*, has undertaken an impossible task.

To try and deal with all the superb public and private collections of London in a chapter of twenty small pages, and with the art of modern London—architecture, sculpture, painting, applied art and all in eighteen pages, could only result in a very incomplete catalogue, so incomplete that it would give a very erroneous impression to anyone who would use Mrs. Erskine's book as a guide. But the fault does not lie with the authoress, who has been compelled to fit an overwhelming mass of material into a strictly circumscribed space. Her chapters on St. Paul's and Westminster Abbey are excellent, and prove that she is able to do justice to her subject under reasonable conditions. The chapter on "Literary London" is full of local colour and evokes many a picturesque scene of days long gone by. The concluding chapter, on the other hand, which deals with "The Art of Modern London" is not only a merely ephemeral sketch of the doings of a few living men, a kind of

review of "Show Sunday" in 1904, but is full of inaccuracies and serious omissions. Thus the architect of Lloyd's Registry is put down as Mr. Caldecott, instead of Mr. Collcutt; Mr. Waldo Story, an American living in Rome, figures among the great English sculptors of the day; the finest architectural achievement in modern London, the bank building at the corner of Chancery Lane and Carey Street, is not even mentioned; and many of our living painters are passed over in silence, whilst exaggerated importance is given to painters of the second order.

It is the history of a noble life that is presented to us in Olivia Rossetti Agresti's *Giovanni Costa* (Grant Richards)—a life divided between a fierce struggle for Italian liberty and a struggle no less fierce for the liberty of Art. When Costa commenced to work,

painting was at its lowest ebb in Italy. The baneful influence of Fortuny was paramount in Rome, where the work of his feeble imitators was held in high esteem. Costa did for Italy what the pre-Raphaelites have done for England. He soon became the head of a new and powerful school, whose object was the return to nature. The influence of his strong personality extended even to his English friends, and Leighton, Mason, and a number of other artists fell under his spell.

An amusing story is told by the authoress, how Costa's fiery enthusiasm made him the victim of the clever artistic forger, Bastianini. A marvellous



THE POOL OF LONDON

BY J. McNEILL WHISTLER

(A. SIEGLE)

bust of Savonarola was discovered in the back room of a dirty little charcoal shop in Florence. Costa, anxious to save the precious masterpiece for his country, bought it for £400. It was then shown to the greatest experts in Florence, who were all unanimous in their praise, among them Leighton and Dupré. It was held to be either by Michelangelo or by Luca della Robbia. All Florence flocked to see the masterpiece, and many people wished to purchase it. But Costa wanted it to find a home in some Florentine gallery. Then "rumours were beginning to be circulated that the Savonarola bust was a forgery, the work of the same hand which had created the Benivieni bust now in the Louvre. I heard this"—the story is related by Costa himself—"but paid no attention to the matter. My art, and later on, politics, called my attention elsewhere. However, on my return from



Mentana, in 1867, as the matter was still before the public, I went straight to the man who was accused of having modelled the bust, Bastianini by name, and asked him outright if he were indeed responsible for it. He answered me 'Yes, it is my work; I am sorry; it was not meant for you.' An instructive instance of the value of artist-experts' opinions!

THE flower painting of old Derby china is by William Pegg, a Quaker, of whom it is recorded that his conscience became by degrees so hypersensitive that he could not, except with great moral discomfort, bring himself "to make the likeness of anything." Thereupon he abandoned his artistic calling and retired into obscurity as the keeper of a small fish shop. Truly an excellent bushel beneath which to hide his light!

The painting measures 9 in. by 7 in. The colouring of the various flowers is strikingly natural. The roses in the vase are of a delicate greyish-white, and those

beneath it are of an exquisite pink. The artist has signed his name, W. Pegg, boldly and clearly upon the edge of the stone slab on which the vase of flowers rests.

Of the history of this interesting specimen of old English flower-painting prior to it being in the possession at Norton Hall, Worcestershire, of Mr. Martin Abell—who for the greater part of the best modern period of the Royal Worcester Porcelain Works was chairman of that famous factory—nothing is known. It was, however, in Mr. Martin Abell's possession in 1860, and it is now, together with other interesting specimens of old Derby china, in the possession of his family at Armathwaite House, Leamington.

THE collections of the Duke of Devonshire at Chatsworth, Hardwick, and in London, contain several examples of the art of the *Maître-Peintre des Fêtes Galantes*, both in oils and in crayons. Among the

former, at Chatsworth, is *Une Fête Champêtre*. It is one of a very numerous series of such subjects painted between 1712 and 1716, when Paris and her environs had become an earthly paradise by the nuptials of Nature and Art. Under the title of *Les Agréments de l'Été*, Watteau produced many lovely canvases, wherein openings through well-drawn trees reveal delightful landscapes with amorous groups, gaily painted, in the foreground. Two pictures of the same series as *Une Fête Champêtre* are at Stafford House; one of them has the same central lady and the two children, whilst the reclining cavalier is only turned the other way round.

Although *Une Fête Champêtre* is not engraved in "L'Œuvre de Watteau," published in 1734 by M. de Julienne, there is little doubt that it is an authentic painting. It is on canvas, and measures 22 ins. by 18 ins.



DERBY CHINA PAINTED BY WILLIAM PEGG



## Notes

### FORTHCOMING BOOKS

AMONGST the autumn publications of Messrs. Macmillan & Co. are several works which will be eagerly awaited by art lovers. The principal item, as already announced, will be Mrs. Frankau's sumptuous volume on *James and William Ward*, a companion work to the same author's *Life of John Raphael Smith*. The work will include a biography of the famous brothers, catalogues of their engravings, and thirty photogravures of paintings by James Ward, which have never been engraved. In addition there will be a folio of forty prints, 18 in. by 24½ in., all genuine copper-plate engravings, the stipples in colour, the mezzotints, with one exception, in monochrome. The edition is limited to 350 copies.

Two other art books are *Wayside Etchings*, by Philip Pimlott, a series of twenty etchings, printed by the artist himself, and *The Artist Engraver*, a portfolio of original work by eminent artists.

*The Diary and Letters of Madame D'Arblay* (Fanny Burney), published in 1842-46, under the editorship of Mrs. Charlotte Frances Barrett, will shortly be re-issued by the same publishers, with a new preface and over 2,000 brief footnotes by Mr. Austin Dobson. The new edition will consist of six volumes, and will be illustrated by photogravure portraits, autograph facsimiles, and copies of contemporary views and plans. The volumes will not appear simultaneously, but will be published at brief intervals. The new volumes of the English Men of Letters series include *Thomas Moore*, by Stephen Gwynne, and *Sydney Smith*, by George W. E. Russell.

Messrs. Macmillan also announce *The Memorials of Edward Burne-Jones*, by G. B. J., with forty-five photogravure and other illustrations, in two volumes.

Mr. Edward Arnold has commenced an interesting series of works on connoisseur subjects, entitled, "The Wallet Series of Handbooks." They can be obtained in either paper or cloth covers at 1s. and 2s. respectively.

Several extremely interesting volumes appear in Mr. Grant Richards' list of autumn announcements, notably *The Real Blake*, by Edwin J. Ellis, and *The Life and Work of Auguste Rodin*, by Frederick Lawton. The first volume is published because the beautiful and charming work by Gilchrist, through which Blake is chiefly known, was written, edited, re-edited, and padded by people in a state of bewilderment, who, as we learn by their own confession, did not understand the life's work, and therefore the life's meaning of the man whom they tried to set before us. The illustrations will be in colour and photogravure. Rodin's life has been written with his approval, and includes the story of the controversies which have raged round some of his chief productions, the *Claude Lorrain*, *The Citizens of Calais*, the *Balzac*. The text is illustrated with a large number of photographs of the sculptor and his principal works.

A new series of books to be issued by Messrs. George Newnes & Co. is entitled "The Library of the Applied Arts." The first two volumes are *Dutch Pottery and*

*Porcelain*, by W. Pitcairn, and *Old English Furniture*, by Frederick Fenn. Care has been taken to avoid all unnecessary and unimportant details which might in any way perplex the reader, the illustrations being an especial feature.

The following books will be published by Messrs. Methuen during November: *Francesco Guardi*, by George A. Simonson; *Royal and Historic Gloves and Ancient Shoes*, by W. B. Redfern; Mr. Dudley Heath's volume on *Miniatures*; *A Little Gallery of Millais*, and Mr. F. De Lisle's small volume on *Burne-Jones*.

Mr. Simonson's monograph on *Francesco Guardi* is the first attempt to collect materials for a life of the artist, and to submit his works to careful criticism. It is founded upon original research. The documents utilised by the author, the full text of which is embodied in an appendix, throw fresh light upon Guardi's artistic career as well as upon his life. The book is provided with numerous illustrations, and also with a list of his pictures in public and private collections.

*Royal and Historic Gloves and Ancient Shoes* consists of a series of reproductions of photographs (and in a few cases of paintings) taken expressly from the actual articles.

Messrs. Duckworth & Co. announce an important book on *Italian Medals*, by Cornelius von Fabriczy, translated by Mrs. Gustavus W. Hamilton, with forty-one plates, and with notes by G. F. Hill, of the Coins and Medals Department in the British Museum. Since the great works of Friedländer, Heiss, and Armand, between 1881 and 1887, the literature dealing with this subject has been chiefly confined to special articles in periodicals. The present work marks a fresh stage, and has been generally recognised as a summary of recent research, and a valuable independent contribution to the study of medals regarded less from the old-fashioned strictly numismatic standpoint than from the more advantageous point of view which is arrived at by the wider study of Italian Art.

We understand that Mr. T. R. Way has in preparation a second edition of his *Official Catalogue of Whistler's Lithographs*, which will include all the prints not described in the first edition, and also descriptions of every different state. Mr. Way will be very glad if anyone possessing undescribed lithographs will communicate with him, care of his publishers, Messrs. George Bell & Sons.

*The Golden Age of Classic Christian Art* is the title of a book by Dr. Jean Paul Richter and A. Cameron Taylor, which will be published immediately by Messrs. Duckworth & Co. It is a study of the mosaics of Santa Maria Maggiore in Rome, and is an attempt to appreciate a large and homogeneous group of classic pictures from the points of view of art, archæology, and theology. Twenty coloured reproductions are important accessories to the volume, as the originals are almost unknown; and, besides these coloured plates, there will be 140 other illustrations.

AN interesting discovery was made recently by Mr. W. B. Redfern, a Cambridge magistrate, among a lot of rubbish in the old office of the

**A Cambridge Discovery** Inspector of Weights and Measures. It is a solid bronze vessel, half-an-inch thick, standing upon three feet, the total height being  $10\frac{1}{2}$  inches. Presumably, it is a bushel measure. It has two ornamental handles. On a ribbon running around the vessel is inscribed the following: "Elizabeth"—then a Tudor rose—"dei gratia Angliæ"—then a portcullis, crowned—"Franciæ"—then a crowned fleur-de-lys—"Hiberniæ regina"—and then a crowned "E.R." The letters E.R. are joined together by a love knot. At the end comes the date 1601. Between the ribbon and the lip of the vessel are the letters "E.R." crowned, thrice repeated, a crowned portcullis, and a crowned Tudor rose. The inscription refers, of course, to Queen Elizabeth's title of Queen of England, France, and Ireland. Along the top edge of the vessel are several inspector's stamps, showing that its accuracy as a measure has been tested on several occasions. The latest stamp bears the crowned initials "G.R. IIII." (George IV.)

This discovery brings to mind the find of the first mace of the borough. During Mr. Redfern's mayoralty he saw in the muniment room among a lot of old papers what looked like a piece of wood. It was found to be a beautiful little copper gilt mace, dating back to the time of Charles I. At the same time he found the original document granting arms to the Corporation.

THE Musée Equestre, of which there is talk in Paris, will supplement in some measure the Cluny, for while that is extraordinarily comprehensive, this, as its name implies, will provide accommodation for objects of one class only. But even within these limits there will be a very big exhibition indeed if every article of historic interest is to be included.

M. Emile Peyre, whose death at the age of 76 is announced, has left a collection of works in carved wood which is said to be of greater extent and value than that of the Cluny Museum, hardly less than 10,000,000 francs in fact, and there are hopes that it has been left to Paris.

As this goes to press the Autumn Salon will be opened in Paris, when the Hall of the Grand Palais will be devoted to an exhibition of the works of Puvis de Chavannes.

The claim made for the French Primitives by the learned cataloguer of the recent exhibition in Paris, representing it as an open question whether the part they played in history was not as important as that of the Early Italians, has received a great deal of attention, and no doubt would account for the appearance just now of a pamphlet, the purport of which is pretty well explained by its title, and which the student of art should read, "The influence of the Van Eycks on the French." Published at Ghent.

#### A Portrait of Sir Walter Scott

THE painting in oil of *Sir Walter Scott*, by James Saxon, which has been added to the Scottish National Portrait Gallery, is of the year 1805, and forms a companion to the portrait of *Lady Scott* by the same artist, which figures in Lockhart's "Life," 1839.

#### Bookbinding Exhibition

AN exhibition of Bookbindings, open to all, has been held lately in that nursery of modern printing presses, the Plantin Museum, and that England holds the first place is the opinion impartially held.

AN enquirer in Notes and Queries recently wanted to know what had become of a certain book, seeing a chance, it may be supposed, of setting his eyes upon it again, after having let it slip through his hands years ago. This at any rate is the only construction which

#### Lost Shakespeare Autographs

the reader can put on his guileless letter. The story is worth re-telling, and the following are the main points of it. A scavenger or one little better, had a black-letter book on his stall, dated 1596 by the way, and was what-shall-we-call-him enough to part with it for 1s. 6d. In the book so acquired the purchaser found Shakespeare's name three times, and then sold it for £300. Now we find someone wanting to know if anyone can help him to get sight of that book again!

THE statement made by a writer in the Art Journal that excepting in the Ionides and Wallace Collections there are no paintings by Adrian Brouwer in English Galleries seems to require correction, for unless it has been very lately disposed of, there is one at Bridgewater House, and one in the Dulwich Gallery, which is not the least of its treasures. People interested in that place are asking whether the Academicians have been as punctual in the observance of their duty to Dulwich as to Chantrey of blessed memory, and as not everyone knows what that means, a scrap of information about it may as well be given here.

That St. Luke devoted much of his time to painting seems to be proved by the fact that his Day in the Calendar is observed by painters all over Christendom, and at Dulwich amongst other places. For an explanation of that we must turn to the will of Mrs. Desenfans, one of the benefactors of the Institution, whereby provision was made for annual inspection of the Dulwich Gallery by the President, and certain members of the Royal Academy; the day appointed being St. Luke's Day, October 13th, London to Dulwich, Dulwich to Plymouth. Curiously there is preserved in a library there a letter from Sir Joshua Reynolds, asking a friend to dine with him on a certain day. Not to an ordinary dinner, but to the annual function of The Royal Academy. If the invitation was cordial, the notification was brief; it being "St. Luke's Day," he said, "the blackguards dine at half-past three." We dine later now than then, but even that hour must have seemed somewhat too early for him.



## Notes

JACOB BURCKHART'S *History of the Renaissance in Italy* is a standard work of such universal reputation, that it can neither gain nor lose by criticism at this hour. The fourth edition, which has just been published by Paul Neff, Stuttgart, contains several additional illustrations and a number of new paragraphs on architecture in the paintings of the old masters and on the decoration of fountains. The arrangement of the whole book is admirably methodical, every statement or suggestion of the author being followed by an overwhelming mass of contemporary evidence in his support. Without identifying himself altogether with the taste of a time, when Filarete could exclaim (referring to the Gothic), "Cursed he who invented this bungling work (*praticuccia*)! I think that barbarians only could bring it to Italy," the author is in thorough sympathy with that great movement which built up a grand and lasting style on the ruins of classic antiquity.

MESSRS. FROST & REED have published a strictly limited edition of an excellent mezzotint engraving by Wallace-Hester, after Sir Thomas Lawrence's well-known portrait group of *Lady Acland and Children*. Another plate, attractive to collectors, is a photogravure reproduction of Frank Brangwyn's *The Cider Press*, engraved by the Art Reproduction Company, under the personal supervision of the artist. The edition is limited to fifty signed artist's proofs at three guineas, and 250 India prints at one guinea. Both these plates are likely to go to a premium, as the editions are being rapidly exhausted.

MESSRS. SEELEY & CO. have re-issued some of their Portfolio Monographs in a new form, namely, *Antoine Watteau* by Claude Phillips, *The Art of William Quiller Orchardson* by Sir Walter Armstrong, *Japanese Wood Engravings* by William Anderson, and *The Engravings of Albrecht Dürer* by Lionel Cust. In this connection it should be stated that Mr. Claude Phillips disclaims all responsibility for the new issue of his *Watteau*, written by him in 1895, and now reproduced without any alteration. It must be confessed it seems rather absurd that the keeper of the Wallace Collection should appear to describe a picture in that Gallery as "in the collection of Lady Wallace at Hertford House," and, in several instances, speak of the "Hertford House Collection." Nor is it easy to see why the book should not have been brought up to date, which could have been achieved with very little trouble.

THIS volume, published by A. & C. Black, will be treasured for its fine colour reproductions of the drawings which formed the Coronation gift of the Royal Society of Painters in Water-Colours to Their Majesties the King and Queen. The loyal offering of our leading modern *aquarellistes* has thus become public property, and forms an interesting record of the present state of British Water-Colour Art. The permanent value of this volume as a contribution to the history of Art is, however, marred by the fact that the author did not have a free hand in selecting the artists worthy of the distinction of a place in his biographical records. The mere fact of an artist having participated in the presentation of the coronation gift has secured him a place in Mr. Huish's book, and as criticism in any shape or form would have been decidedly out of place on such an occasion, the result is a series of biographical sketches, lacking in sense of proportion, good, bad, or indifferent being treated in the same amiable spirit.

### BOOKS RECEIVED

- The Plays of Shakespear*: "Titus Andronicus," "Love's Labour's Lost," "As You Like It," "Troilus and Cressida," "King Lear," "All's Well that Ends Well," "Othello," "The Tempest." (W. Heinemann.) 6d. net.
- Leadless Decorative Tiles*: "Faience and Mosaic," by W. J. Furnival. (W. J. Furnival, Stone, Staffs.)
- The Treatment of Drapery in Art*, by G. W. Read. (Geo. Bell & Sons.) 6s. net.
- How to Collect Old Furniture*, by F. Litchfield. (Geo. Bell & Sons.) 5s. net.
- Early English Prose Romances*: "Robert the Deuyll," text by W. J. Thoms. (Edinburgh: Otto Schulze & Co.)
- Holbein*, by Beatrice Fortescue. (Methuen & Co.) 2s. 6d. net.
- Isaac Walton and his Connexion with Wilts.*, by Arthur Schomberg. ("Devizes Gazette" Printing Works.)
- George Morland*, by Dr. G. C. Williamson. (Geo. Bell & Sons.) 25s. net.
- British Water-Colour Art*, by Marcus B. Huish. (A. & C. Black.) 20s. net.
- Porcelain*, by Edward Dillon. (Methuen & Co.) 25s. net.
- A Handbook to Agra, &c.*, by E. B. Havell. (Longmans, Green & Co.) 5s. net.
- Style in Furniture*, by R. Davies Benn. (Longmans, Green & Co.) 21s.
- William Blake*, by Irene Langridge. (Geo. Bell & Sons.) 10s. 6d.
- Antoine Watteau* (re-issue of the original), by Claude Phillips; *The Engravings of Albrecht Dürer*, by Lionel Cust; *Japanese Wood Engravings*, by William Anderson; *The Art of William Quiller Orchardson*, by Sir Walter Armstrong. (Seeley & Co.)
- The Work of George W. Joy*. (Cassell & Co.) £2 2s. net.
- The History of Portrait Miniatures*, by Dr. G. C. Williamson. (Geo. Bell & Sons.) £10 10s. net.
- On Collecting Engravings, Pottery, &c.*, by R. Elward. (Edward Arnold.) 2s. net.
- Dante Gabriel Rossetti*, by H. C. Marillier. (Geo. Bell & Sons.) 7s. 6d. net.





## SPECIAL NOTICE

Readers of *THE CONNOISSEUR* wishing to ascertain particulars regarding works of art in their possession must first send an enquiry coupon, which will be found in the advertisement pages of each number, together with letter giving full description of the object and information required.

The arrangements we have recently made for assisting our readers to obtain reliable information regarding art and other matters interesting to the collector will considerably facilitate the work of the Correspondence Department, and thus ensure much greater promptness in giving replies than has hitherto been possible.

Queries of general interest will be answered in strict order of priority in these columns as space permits, but where an opinion and valuation of a specific object of art is desired, the same should be sent for examination.

In the latter case full particulars regarding the object and information required, together with the coupon, must first be sent, and the fee, which will vary according to the nature of the enquiry, will then be arranged between the owner of the object and ourselves. No article may be sent until all arrangements have been made.

All cost of carriage both ways must be paid by the owner, and articles can only be received at owner's risk. No responsibility will be accepted by the proprietors, Messrs. Otto, Limited, in the event of loss or damage to articles whilst in our possession, which should in all cases be covered by insurance. Valuable objects should also be insured against damage in transit, or if sent by post, registered. Policies covering all risks can be obtained through us at nominal rates on application.

Communications and goods should be addressed to the "Correspondence Manager," *THE CONNOISSEUR*, 95, Temple Chambers, Temple Avenue, London, E.C.

### ANSWERS TO CORRESPONDENTS.

**Antique Brass.**—A. N., Upton (4,051).—Prices of old brass candlesticks vary from 5s. to 30s. per pair, according to period and style of decoration.

**Armour.**—J. T., Burnley (5,942).—A late seventeenth century suit of armour of an English Officer of Pikemen sold for £73 10s. at Christie's recently.

**Autographs.**—E. B., Cahir (4,326).—A complete document, signed by Queen Victoria, with fine embossed seal, can be purchased for 12s.

**Books.**—A. D., Egremont (4,289).—*Eikon Basilike*, 1649, in French. Your copy of this work does not exceed 30s. in value.

W. T. L., Manchester (6,953).—The first volume of Daniel Defoe's *Robinson Crusoe* was originally published by William Taylor in April, 1719, and the second, called *The Farther Adventures of Robinson Crusoe*, appeared in the August of that year. A first edition of both volumes of this famous work, with the catalogue of Taylor's publications at the end, the fly-leaves filled with contemporary MS. notes, realised £307 at Sotheby's last year.

J. F., Chicago (9,147).—The first edition of Oliver Goldsmith's *Vicar of Wakefield* was published at London in 1766, and the second at Salisbury in the same year. Both these editions consisted of two volumes, although subsequent issues were contained in one. An original copy of the first edition fetched £128 at the dispersal of Mr. Daniel Appleton's library in New York last year.

O. S., West Hampstead (4,060).—The *Breeches Bible* derives its name from the wording of the third chapter of Genesis, seventh verse, where Adam and Eve are described as making themselves "breeches." The first edition appeared in 1560, and was followed by many others, printed both in England and on the Continent, up to 1644. It is undoubtedly the most common of the early printed Bibles, and the value of your copy will be quite nominal.

**Caricatures.**—M. Y., Barnes (3,494).—Your caricatures illustrating the *Attorney-General's Charges against Queen Caroline*, are in our opinion original prints. This set, especially in book form, is very rare, and we estimate the value to be about £4. Many copies after publication were hand-coloured, and the price of these is considerably enhanced.

**Clock.**—F. A. C., Godalming (4,146).—Judging from photograph, your clock appears to be a fine example of the Empire period, and should be worth about £50. It is, however, impossible to speak definitely without seeing the original, and we should advise you to send it for examination. It could then be inspected on our premises by intending purchasers, in the event of your advertising it for sale in the *CONNOISSEUR REGISTER*.

**Coins.**—W. S. P., Sydney, N.S.W. (4,108).—We cannot tell the value of your old copper coin without seeing it. Many such curios are frequently buried in the lava at the foot of Mount Vesuvius by the inhabitants of the country, and "discovered" later for the edification of foreign tourists.

C. F. Y., Ormside (4,197).—English penny-pieces of the year 1864 are still in currency, and have therefore only face value. We believe an idea was prevalent at the time of issue that a certain amount of gold had accidentally been blended with the bronze in these coins, but in reality the two metals were struck in different buildings.

**Coloured Prints.**—A. C. S., Groningen (4,287).—If fine impressions, your prints of *Girl and Pigs*, and *The Angler*, after R. Westall, will be worth about £6 apiece.

**Etchings.**—V. F. W., Oxford.—W. Monk was an early Victorian artist of little repute, and we do not attach any special value to your etching signed by him.

**Medal.**—S. A. H., Stratford-on-Avon (4,255).—The silver medal sent for our opinion was originally struck to commemorate the Treaty of Peace with the Turks in 1718, at the conclusion of the war by which parts of Servia, and Wallachia, were added to the Holy Roman Empire. On the obverse is a bust of the Emperor Charles VI. (Father of Maria Theresa), 1711-1740. Value about 16s.

**Mezzotint.**—B. C., Aberdeen (4,301).—The approximate value of your print from Watson's mezzotint engraving of *Beattie with the Angel of Death*, after Sir Joshua Reynolds, is £5.







L'AMANT ÉCOUTÉ.





## THE HERMITAGE COLLECTION AT ST. PETERSBURG

JAS. ALLAN DUNCAN

### The Collection of Pictures in the Hermitage Palace at St. Petersburg Part II.

By Dr. G. C. Williamson

IN a previous article I dealt with the English pictures in the Hermitage, I now propose to speak of some of the chief pictures of the Italian Schools in this great gallery.

One of the rooms which the visitor first enters contains the nine frescoes by Raphael and his pupils. They were originally on the walls of the Villa Spada, Monte Palatine, Rome, and were bought in 1861. Five of them, it was suggested by Dr. Waagen, who examined and arranged the entire collection in 1861 and 1862, are by the hand of Giulio Romano, and another one, which was detached from the wall at Raphael's villa near the Porta Pinciano, and which represents the abduction of Helen, must also have been painted by Giulio Romano or another of the best of Raphael's scholars. In all probability it was the sketches only for this series which were made by the artist himself, the actual painting, superintended no doubt by him, being done by his pupils.

At one time attributed to Raphael, but undoubtedly the work of his master Perugino, is the wonderful Triptych, which has comparatively recently been added to the Hermitage Gallery, having been brought from Moscow, where it was in Prince Golitzin's

collection. It represents Our Lord on the Cross, and near by are the Blessed Virgin, St. John, St. Mary Magdalene, and St. Jerome. Up to the end of the eighteenth century this picture was the altar-piece of an altar which was dedicated to the Name of God in the original Dominican Monastery at San Gimignano. At the time of the invasion of Italy by Napoleon the picture passed out of the hands of the Dominicans, and was replaced on the altar by a poor copy of it. It was purchased by a man named Buzzi, who gave it to the painter Fabre, and from him it passed to Prince Golitzin. At his death in 1809 his son, Theodore inherited it, and it was for a long time in his house at Rome. In 1862, at the death of this prince, it was taken to Moscow, and from there it was removed in 1886 to St. Petersburg. Crowe and Cavalcaselle, in their work on Raphael, considered the picture as the work of Perugino. When it was brought to the Hermitage and remounted on canvas, there was an opinion that it should be attributed to Raphael, and in 1891 Monsieur Somoff, in his catalogue, put this great work under the name of Raphael. There was a theory that some ornamentation on the collar of the dress worn by St. John contained the signature of Raphael, at least the two letters R and A, and this was accounted as strong evidence in favour of the attribution to Raphael. The greater knowledge, however, that has been obtained of the work of Perugino from a careful study of his pictures, enables us to upset this newer attribution, and to give the picture back again to



## The Connoisseur

Perugino. The closer that the so-called initial letters are examined, the more it will be realised that they only form part of a decoration in common use by the Umbrian painters, and that there are no initials which form any part of this ornamentation. The peculiar structure of the draperies, the drawing of the long, narrow, greyhound-like eyes, the pose of the feet,

There is, however, in the Hermitage no lack of work by Raphael, and, on a special stand in a room close by this fresco room, will be found the beautiful Tondo, representing the Madonna and Child, which is so well known as the *Madonna Conestabile*. This delightful picture, one of the earliest Madonnas which Raphael painted, was executed probably towards the



THE CRUCIFIXION, WITH THE VIRGIN AND SS. JOHN, MAGDALEN, AND JEROME

BY RAPHAEL

the landscape in the background, and the entire composition of the group, which closely resembles a well-known Crucifixion in the chapel of Santa Maria Maddalena dei Pazzi, at Florence, and another picture, also by Perugino, in Siena, proves the authorship of this beautiful work in a most definite way. To the eyes of all those who understand the work of Perugino, the picture is revealed as one of the most important of his paintings, out of Italy.

end of 1503 for the uncle of Domenico Alfani, Raphael's friend and fellow-worker in Perugino's studio. In composition it is clearly taken from the same design of Perugino which Raphael had already copied in his drawing of the *Madonna with the Pomegranate*, but in this case, instead of a pomegranate, there is a book, and the Child is looking at its pages with evident delight. It passed through the heirs of the Alfani to the Staffa family, and





ST. GEORGE AND THE DRAGON

BY RAPHAEL

## *The Connoisseur*

from them to the Counts Conestabile, who had it in their palace in Perugia, and down to 1870 it was one of the great artistic attractions of that town. In 1871 it was sold by Scipione Conestabile to Alexander II. of Russia, as a present for the

representing St. George and the Dragon, the Saint wearing the Order of the Garter. It was painted in 1506, by order of Guidobaldo, the Duke of Urbino, when Raphael was visiting his native town. It was intended for presentation to Henry VII. of



MADONNA AND CHILD, WITH ST. JOHN

BY RAPHAEL

Empress on the occasion of their silver wedding, for the sum of 330,000 francs, and, on the death of the Empress, it was brought in 1880 to the Hermitage. It is a picture of exquisite grace, painted on a panel.

The most important work by Raphael, however, which the Hermitage possesses, is the little picture

England in return for the Order of the Garter, and was sent over from Urbino on the 10th of July, 1506, by Count Baldassare Castiglione. It is not easy to explain how it was that the picture passed from the King's collection into that of the Earl of Pembroke, where it certainly was between 1627 and 1638. In 1639 Lord Pembroke gave it up to



## *Collection of Pictures in the Hermitage Palace*

Charles I. in exchange for a collection of the drawings of Holbein, and Peter Oliver made a miniature copy of it for the King. In 1649 it was sold by Cromwell with the rest of the pictures in the King's collection, fetching £150, and after passing through one or two hands came into the collection of Robert de Crozat. From that collection it reached the Hermitage.

There were two engravings made of it, one by Vorsterman in 1627, and another by Des Granges in 1628, and it is of interest to notice that Lord Clifford has a tapestry which was woven at Mortlake in the time of Charles I., and which represents the exact scene depicted in this picture. There has been a theory that the St. George sent by the Duke of Urbino to Henry VII. was the one which is now in the Louvre, and not the one which is at St. Petersburg, but Mr. Claude

Phillips, in his work on the picture gallery of Charles I., clearly proved the inaccuracy of this theory.

The third important work by Raphael in this gallery is known as the *Madonna della Casa d'Alba*. It was painted between 1508 and 1513 in Rome, and is said to have been on the high altar of the Olivetani at Nocera de Pagani, and was there until some time in the seventeenth century, when it was sold to the Viceroy of Naples for a thousand scudi. When the then Viceroy ceased to live at Naples he

took the picture to Spain, and it passed into the gallery of the Duke of Alba at Madrid, from whose family it derived its present name. It was purchased by the Dutch banker, Coesvelt, who has just been mentioned, from the Danish envoy at Madrid, who obtained it from the Duchess of Alba. Coesvelt gave £4,000 for it and sold it, in 1836, to the Empress

of Russia for £24,000.

There are several drawings by Raphael for this picture in existence; an important one at Lille, another at Vienna, and a black chalk drawing in the Sacristy of the Lateran Church in Rome. The Virgin is represented as sitting in a meadow decked with violets and wild flowers, and resting against the fallen trunk of an oak tree, the child, with one foot on the ground, is climbing into her lap, while St. John is gazing eagerly at them both. It is a wonder-

fully beautiful picture, executed in the best and most delicate style by the master's own hand, admirable for its marvellous finish and the delicacy of its modelling.

Yet one more picture which undoubtedly came from the master's own hand is in this gallery; it is the head of an old man with white hair, he is dressed in a black robe with a white collar, and he has a black biretta on his head. This came from the gallery of William II. of Holland, and has been believed to represent the Neapolitan poet,



MADONNA COL GIUSEPPE IMBAREATO

BY RAPHAEL



PORTRAIT OF AN OLD MAN

BY RAPHAEL



## Collection of Pictures in the Hermitage Palace

Lanazzaro. It has suffered very considerably from restoration, but there is no doubt as to its genuine character.

The last of the Madonna groups by Raphael which is in this gallery is the one which is known as the Madonna St. Petersburg, or the Madonna with the Beardless Joseph. It is one of the groups which Raphael painted in Florence in 1506, just before he painted the *Madonna with the Palm*, which is now at Bridgewater House, and within a few months of the execution of the *Madonna in the Meadow*, which is now in Vienna, and which, like the Bridgewater House picture, was painted for Taddeo Taddei. It was probably executed for Guidobaldo di Monte Feltri, Duke of Urbino, and for some time it hung in his palace. How it came to leave Urbino we do not know, but in the first half of the seventeenth century it belonged to the Duc d'Angoulême, in Paris. It is said to have come to him through the hands of the keeper of a restaurant, and the tradition is that it was stolen from Urbino by a waiter, who sold it to the inn-keeper. On the death of the son of the Duc, in 1653, it was sold to a Monsieur Barroy, who had it cleaned very carefully by the painter Vandine, and then passed it over to the Baron de Crozat, and with his pictures it came into the Hermitage. It represents the Madonna and Child seated in a marble palace, and the beardless St. Joseph standing to their left with both hands leaning on his staff and gazing at the Child with a somewhat melancholy look. As Crowe and Cavalcaselle pointed out, the beardless St. Joseph is a counterpart in features and head of that which Raphael designed for the great work which occupied his leisure in Florence, *The Holy Family*, known as *The Madonna with the Palm*, which now belongs to Lord Ellesmere, and is at Bridgewater House. The colouring of this picture is particularly delightful; the Virgin is rather more matronly than Raphael often represented her; the Child is stronger and more vigorous, and is looking quickly around at St. Joseph, while the Virgin also gazes at him with an inquiring look, as though desirous of knowing what it is that has given him such melancholy thoughts. An old tradition states

that it was to St. Joseph first of all that the revelation as to the death of Our Lord came, and that he it was who was commanded to tell the Madonna of the fate that was in store for her beloved Son. It is possible that Raphael, who must have been well acquainted with this tradition, is endeavouring to convey this idea in this picture, and that St. Joseph, having received the intelligence from on high, is overcome with grief at the thought of its truth, and is doubtful as to how he is to convey the intelligence to the happy Mother who is before him.

There are a great many pictures in the gallery which have been attributed to Raphael, but which are the work of his pupils and his school; but in the centre of the room containing these beautiful pictures is a marble group—a boy carried by dolphins—which is believed to be the work of Lorenzetto after a model and a drawing by Raphael. We know that in November, 1516, Raphael had actually modelled a child in clay. It was done for the sculptor Pietro d'Ancona, and three years after the painter's death Castiglioni wrote to inquire if Giulio Romano still possessed the marble boy modelled by Raphael, and offered to give him whatever sum he chose to name for the precious work. We also know of this piece of sculpture by a letter from the saddler Leonardo Borgherini, the friend of Sebastian del Piombo, who told Michael Angelo to look to his laurels, since Raphael had actually taken to sculpture. The sculptor Lorenzetto executed a statue of Jonas in Santa Maria del Popolo, which was after a design by Raphael, and that statue and the little group in the Hermitage are the only pieces of marble work to which the great artist's name has been attached. The boy carried by dolphins was bought by Catherine II., in 1787, from a dealer named Brown, who was then living at Wimbledon, and was considered by her as one of the greatest treasures of her collection. After some forty years, however, it was lost sight of, and was discovered in a store-room in the basement of the Hermitage in 1872, when it was brought up and placed in its present position of honour in the centre of the Raphael room. Dr. Waagen knew of it in 1862, and inquired for it, but no one could tell him what had become of this precious work.



## Old English Gold Plate Part I.

By E. Alfred Jones

THOUGH "gold plate" is often lavishly described in newspaper accounts of important social functions at the houses of the nobility and wealthy, the number of specimens of real gold, and of English workmanship, is much smaller than imagined, and, excluding the regalia, probably does not exceed thirty. In the following pages will be found illustrations and particulars of almost all the known examples, with the exception of snuff-boxes. Before proceeding to describe these in detail, it may not be out of place to make a cursory reference to the vast quantities of plate, both in gold and silver, destroyed at various times in the history of this country.

From the exquisite examples of the art of the skilled Celtic worker in the precious metals, which have, fortunately, escaped destruction, notably the priceless Ardagh chalice, of eighth century work, with a silver bowl with repoussé plaques of gold, and the eleventh century shrine or cover of the bell of St. Patrick with plaques of gold filigree work, we may with safety assume that

other equally fine pieces were then produced, but have, alas! been destroyed.

Of purely ecclesiastical plate, we know from existing inventories of the goods in churches, monasteries, etc., their prodigious wealth in gold plate in pre-Reformation times. In Canterbury Cathedral, Westminster Abbey, Salisbury Cathedral, and Glastonbury Abbey, to mention no others, there existed several chalices and other vessels in gold, set with precious stones, the possessions of the former sanctuary including a large gold chalice and paten, adorned with gems, the gift of Henry III.—*Calix magnus aureus Regis Henrici terciij cum gemmis in nodo pedis*. The donor of another chalice was Philip, King of France, and one of the other six gold chalices of Canterbury Cathedral was used at the altar of

St. Thomas à Becket's shrine, which also perished with all its priceless ornaments in gold and silver. In 1376 Edward, Prince of Wales, eldest son of Edward III., bequeathed a number of valuable ornaments, including two basons, a chalice with paten, and two cruets, all of gold, to Canterbury Cathedral, where he lies buried.

Another royal gift were the two spoons, and other



NO. I.—GOLD CUP AND COVER, CIRCA 1660-70, AT EXETER COLLEGE, OXFORD



## *Old English Gold Plate*

treasures in gold, of Henry III. to Westminster Abbey. These were probably made by William Fitzotho, who occupied the double position of goldsmith to that king, and engraver to the Mint, and who made many rich ornaments for the decoration of the Lady Chapel in the Abbey. William of Wykeham, and other benefactors, gave gold plate and other gold articles, weighing 92 oz., to the Chapel of Winchester College, all of which have perished.

The Wars of the Roses were as destructive of domestic plate as was the Reformation of ecclesiastical plate; and the extravagances of Henry VIII. not only led to the squandering of nearly all the treasure, believed to have been the richest in Europe, inherited from his father, but also of the valuables derived from the dissolution of the monasteries. Some conception of the great wealth and grandeur of Henry the Seventh's collection of gold and silver inherited by his son may be gathered from its then estimated value of £1,800,000, equal to about twenty millions in the present day.

The vast majority of these precious objects had disappeared before the financial troubles of Charles I. necessitated his dispersion of the remainder in 1625, when on the declaration of war with Spain, the Duke of Buckingham, accompanied by the Earl of Holland, went over to Holland, and there disposed of



NO. II.—GOLD GOBLET, YORK  
MARK 1672, YORK CORPORATION

all. The high level of artistic excellence of the goldsmiths of the reign of Henry VII. is reflected in the splendour of the gold coins of that period, especially those with the portrait of the king. The sovereign—a coin introduced in 1489—was probably the finest gold coin that had ever been struck in England, and it surpassed all other European coins in magnificence. Until early in the seventeenth century many of the engravers to the Mint had been selected from goldsmiths. From these coins, and from existing examples of early English silver-plate, we may gain some idea of the great magnificence of the gold

plate sacrificed by Charles I., including, as it did, priceless specimens of the art of the mediæval goldsmith, of whom, as has been well expressed, "we know but little, but his delicacy of touch, his just appreciation of appropriateness of treatment to his material, and the singular grace and charm of his design, are a tribute to his culture and personality." This treasure consisted of splendid salts, of agate, crystal and lapis-lazuli, in the form of a ship, castle, etc.; sixteen cups, some with covers and set with precious stones, includ-

ing the magnificent gold cup with the "Dream of Paris," and the "Constable's Cup," their total weight being 902 oz.; thirteen ewers, lavenders, basons, porringers, some jewelled, weighing 1,263 oz.; twenty-nine gold dishes and trenches; one grid-iron; and a



NO. III.—CHARLES II. PORRINGER, 1680 \* CORPORATION OF OXFORD

looking-glass, set in gold and garnished with precious stones.

Many other gold objects will be found minutely described in the *Kalendars* of the Exchequer of the reigns of the English Kings from Edward II. to Henry VIII.

In the University Galleries at Oxford is a drawing of a magnificent gold and jewelled standing cup and cover made for Queen Jane Seymour,

and stamped out as coins, interesting examples in silver being the coin made, from the bowl of a spoon, at Beeston Castle, and a shilling bearing the remains of a hall-mark for the year 1625. Doubtless, the unique ten-shilling piece in gold, preserved in the British Museum, struck in Colchester Castle during its eleven weeks' siege by Fairfax in 1648, was cut from a piece of gold plate.

The earliest remaining piece of old English

gold plate, ecclesiastical or domestic, is the splendid gold chalice and paten given, with the magnificent silver gilt crozier and other silver plate, to Corpus Christi College, Oxford, by its founder, Bishop Foxe. This chalice, which is the sole surviving example of a pre-Reformation gold chalice, as well as its paten, bears the London mark for the year 1507. It consists of a bowl in the form of an inverted cone, the diameter of which is  $3\frac{3}{4}$  in.; a stem divided by a knop of beautiful construction, and six lobed and flowing feet. On the lobes are engraved (1) a crucifix, which the priest held towards his breast; (2) the Madonna and Holy Child; (3) St. Mary Magdalene with the pot of ointment; (4) St. Jerome with the lion; (5) St. Margaret standing on the dragon;



NO. IV.—GOLD CUP AND COVER, CIRCA 1680, THE PROPERTY OF THE EARL OF DERBY

described in *Rymer's Fædera* as a fair standing cup of gold set with diamonds and pearls, with the initials H I knitted together, and the motto, "Bound to obey and serve." The cover is surmounted by two boys supporting the Queen's arms under a crown imperial. Its weight was 75 oz.

Naturally, gold, being the more precious metal, was the first to be seized upon and consigned to the melting-pot when required for money. During the sieges of the Castles of Beeston, Pontefract, and Scarborough, in the Civil War, considerable quantities of plate were cut up into small pieces

(6) St. Augustine with the arrow. The paten, which is a plain plate with circular depression, is  $5\frac{1}{2}$  in. in diameter, and in the centre is engraved the head of Christ, and on the rim, opposite to the hall-mark, a floriated Greek cross. How the splendid pre-Reformation and Elizabethan plate at Corpus Christi College escaped destruction at the Civil War, when vast quantities of plate belonging to the other colleges at Oxford were melted and turned into money for the benefit of Charles I., will always remain a mystery.

A period of about 155 years separates this



## Old English Gold Plate

chalice from the next specimen—the beautiful Charles II. gold cup and cover (No. i.) given to Exeter College, Oxford, by George Hall, who was Bishop of Chester from 1662 to 1668. It is pine-shaped and repoussé with lozenge-shaped gadroons; the upper row of spaces and the cover are ornamented with flowers, and the truncated foot is similarly decorated. The small, scrolled handles appear to be somewhat disproportionate to the size of the bowl. Though it bears no marks of any description, it is undoubtedly English, and was made *circa* 1660-70. The son of Bishop Hall of Exeter and Norwich, who was famous for piety and learning, the donor of this cup was in no wise a prominent man, except that he bore an unsavoury reputation amongst Nonconformists by his enforcement of the Act of Uniformity, which was passed during his episcopate. The measurements of this interesting cup are: height, 6 in., width, 5 in., including handles, 6½ in.

Next in point of age is the only existing piece of gold plate with a provincial mark, the goblet (No. ii.) in the possession of the Corporation of York. Its bowl is plain, with a surbase of acanthus leaves; the stem is of the ordinary baluster shape, chased with applied acanthus decoration, extending to the base, which has a fluted moulding. On the cup is engraved, within a scroll mantling, the donor's arms: *Argent, on a fesse between three pheons sable, a lion passant or*. From this family descended the Rawdons, Earls of Moira, in Ireland. Opposite are the arms of the city of York. It is inscribed: "*The gift of Marmaduke Rawdon sonn of Lawrence Rawdon late Alder of this Citty, Anno 1672. Sr. Hen: Thomson Mayor.*" The marks are the old York mark of a *fleur-de-lys* and leopard's head crowned, dimidiated, and conjoined; the monogram of the maker, Marmaduke Best, who made several silver Communion vessels for churches in Yorkshire; and the date-letter for 1762. The measurements are: height, 8½ in., diameter of bowl, 5 in., weight, 26 oz. 13 dwts.

The Right Hon. Sir W. H. Walrond, Bart., M.P., has a gold cup and cover, with plain body, and two handles; the cover has a ring of a coiled serpent, engraved with scrolls. The maker's mark is I.N., and the date-letter, 1673. Height, 3¼ in., diameter, 4⅞ in.

An heirloom of the highest interest and value is the superb gold cup and cover, of porringer form, belonging to the Countess of Yarborough, Baroness Fauconberg and Conyers in her own



NO. V.—GOLD ICE-PAIL, THE PROPERTY OF EARL SPENCER

right. This priceless specimen of the goldsmith's art of the luxurious Restoration period is stamped, both on the body and the lid, with the London date-letter for 1675, and the maker's mark, I.B., in roman capitals, with pellet between, above a crescent between two pellets, in a plain shield. The form of decoration is repoussé flowers and foliation in lozenge shape gadroons; the centre of the lower row is plain, the borders only being decorated with chased foliage; at intervals on the low, moulded foot is similar foliage. The flattened domed cover, which is similarly

decorated, has a knob of acanthus leaf, enclosing a fruit; the scrolled handles are richly decorated with foliage. Height to top of cover, 8½ in.; weight, 51 oz. 16 dwts. Excepting that this cup has descended from generation to generation as an heirloom in Lady Yarborough's family, nothing is known of its history.

The Charles II. gold porringer and cover (No. iii.) belongs to the Corporation of Oxford, and is devoid of all decoration. The scrolled handles are secured to the body by a wire bar; the cover is slightly domed towards the

top, where it is quite flat and surmounted by a vase-shape knob. On the obverse are engraved the arms and the garter, surmounted by a ducal coronet, of that memorable and brilliant figure of Restoration history, George Villiers, Duke of Buckingham, and the costly gift of a gold cup would be in accordance with his lavish expenditure. The arms are: *Argent on a cross gules, five escallops or* (Villiers), *quarterly Or two bars azure, a chief quarterly of the last and gules, in 1-4, two fleur-de-lys, and in 2-3, a lion passant guardant, all or* (Manners); *over all an inescutcheon* (the arms of his wife, Mary, daughter and heir of Thomas Fairfax, third Baron Fairfax of Cameron. Though bearing his arms, and though he was High Steward of Oxford, there is no record as to how the cup came into the possession of the city. Its height is 7 ins., and its marks are the date-letter for 1680, and I H in Roman capitals, over a fleur-de-lys and two pellets, in shield. The same maker's mark is on a silver cup, with acanthus decoration, belonging to the Stationers' Company.

The only known example of gold plate with the



NO. VI.—GOLD EWER, THE PROPERTY OF THE DUKE OF DEVONSHIRE

handles, but a careful examination fails to reveal traces of a second handle on this cup. The form of the cup somewhat resembles an inverted bell; a moulded band surrounding the lower part, while the surface immediately above and below the moulding is matted. Its only stamp is R. L with pellet between, in a shield, twice repeated on the cup—the mark of Ralph Leek, who made several important pieces of plate, including the enormous silver wine cistern, dated 1681, 4 ft. long, weighing 2,000 oz., in the possession of the Duke of Rutland; and some communion vessels at Westminster Abbey.

Of great historical, as well as intrinsic, value, is the magnificent pair of ice pails, one of which is here illustrated (No. v.), given by Queen Anne to the famous Duke of Marlborough, inherited, together with the gold mug described further on in this article, by the present Earl Spencer from the celebrated Sarah, Duchess of Marlborough. The pails are cylindrical in form, with two bold lion mask and ring handles; a reeded moulding divides the bowl into two parts, the upper being plain,

Chinese style of engraving, so much in vogue in the decoration of plate between 1680 and 1690, is the gold cup and cover, of porringer form, standing on a low, moulded foot (No. iv.), found many years ago in the octagon pond at Knowsley, the Lancashire seat of the Earl of Derby, who is the fortunate owner of this extremely interesting piece. On the low, slightly-domed lid, which also acts as a saucer, are three shell-like feet. An unusual feature is the single flat-wire handle, joined to the body by a scroll. Cups of this kind generally have two



## *Old English Gold Plate*

while the lower is enriched with flat, graduated spiral bands, terminating in foliage, a fluting on each band, alternating with smaller flutings, scales and foliage; the border of body is moulded. The same spiral fluting is repeated on the low foot, the edge of which has a fluted moulding. These superb pails, which were, doubtless, made to the order of Queen Anne, and which are  $10\frac{1}{2}$  ins. high, bear neither marks nor inscriptions. Their total weight is no less than 365 oz. 5 dwts.

Our next illustrations (Nos. vi. and vii.) are those of the beautiful ewer and its companion dish, the property of the Duke of Devonshire. This helmet form of ewer is of Italian origin, and occurs among the designs of Androuet du Cerceau, 1549, through whom it is believed to have reached France and Germany. It was introduced into England by the numerous French goldsmiths who emigrated here at the revocation of the Edict of Nantes, the earliest known example in English silver dating from 1690. A superb specimen of the year 1696 is in the

possession of the Duke of Devonshire. This gold ewer and dish were made in 1701 by Pierre Platel, who was much patronised as a silversmith, and produced numerous fine pieces of plate. The lower part of the body is exquisitely gadrooned with alternate flowers and scrolls; the stem is an unequal octagon, faceted, alternately engraved with scales, and plain; the foot is circular and gadrooned; connected with the fine, scrolled handle with female term is a moulding reaching into a foliated embellishment over the engraved Devonshire arms under the spout. The centre of the dish is sunk, with the same ducal arms engraved in the centre; its edge is ornamented with scrolls, scallops and acanthus, in bold relief. The height of the ewer, including the handle, is 7 in., while the dish measures  $10\frac{3}{4}$  in. by  $7\frac{3}{4}$  in.

That famous silversmith, Paul Lamerie, apparently made only one piece of plate in solid gold, the small, plain cup, resting on a low moulded foot (No. viii.), with scrolled handles, and domed cover



NO. VII.—GOLD DISH, 1701, THE PROPERTY OF THE DUKE OF DEVONSHIRE





NO. VIII.—GOLD CUP AND COVER, BY PAUL LAMERIE, 1717  
THE PROPERTY OF LORD FITZHARDINGE

surmounted by a plain vase-shape knob, in the collection of Lord Fitzhardinge, at Berkeley Castle

—a type of cup evolved from the porringer. The arms engraved on the cup are: *Gules a chevron between two crosses patée, six in chief and four in base argent* (for Berkeley), *impaling Or fretty gules a canton ermine* (for Noel). Supporters: *Two lions argent collared and chained or, the sinister ducally crowned gules*. Coronet of an Earl. Motto: *Dieu avec nous*.

The donor of this cup, Elizabeth Noel, third daughter of Baptist Noel, Viscount Campden, married, in 1667, Charles Berkeley, second Earl of Berkeley, who died in 1710. She died in 1719. This inscription is engraved inside the cover:

*"The Countess of Berkeley's Legacy to her daughter y<sup>e</sup> Lady Eliz. Germain."*

It is interesting to recall that Lady Betty Germain inherited the famous Marlborough collection of gems, cameos, and intaglios from her husband, Sir John Germain, to whom they were bequeathed by his first wife, the divorced Duchess of Norfolk. Lady Betty offered this marvellous collection to the British Museum for £10,000, and, as the offer was declined, gave them in 1762 to her great-niece, Lady Mary Beaudlerk, who married Lord Charles Spencer, brother of the third Duke of Marlborough. The total sum realized for the collection at its dispersal at Christie's in 1899 was £34,829. The date of this valuable gold cup

is 1717, and its height about 6 inches.

(To be continued.)



NO. IX.—GOLD CUP, 1705, THE PROPERTY OF THE EARL OF YARBOROUGH







Drawn by H. Alken.

THE BRUCE PASSING THE PEVERIL COACH AND MANCHESTER MAIL.

Engr. by R. Havell



**The Hepplewhite Period Part I.**  
**By R. S. Clouston**

IN some respects, the book published by A. Hepplewhite & Co., which they entitled *The Cabinet-maker and Upholsterer's Guide*, has many points in common with Chippendale's *Director*. There is certainly not much similarity between the designs, for the fundamental idea of the Hepplewhite School was to combine lightness with elegance which was more or less a revolt against what they considered to be the over-heaviness of Chippendale and his immediate successors, though this chiefly applies to the lighter articles of furniture. In beds, bureaux, book-cases, etc., there is but little change as far as regards construction, the chief difference between the two schools in such pieces lying more in the minutiae of ornament than in primary intention.

The *Director* was published at the close of a long working life, and not only gives Chippendale's own distinctive designs but serves as a fairly reliable authority on contemporary ideas. As far as we can judge from the *Guide* itself, it would seem that it also was not only the outcome of a long trade experience, but an embodiment of prevailing fashions; and this is the view taken of the book by its authors.

That this was so may be looked on partly as a sign of the changed relations between England and foreign countries in matters artistic. In former centuries, the Continental nations did the giving, and we confined ourselves to taking; but from the middle to the end of the eighteenth

century, there was something much more like reciprocity.

The study of our institutions brought about the French Revolution, while the translations of Shakespeare, Richardson and others, influenced civilized literature. In art, too—always till then our weakest point—we were no longer barbarous islanders, but, for the first time living factors in the art of Europe.

This began with Hogarth and Chippendale, and

the effects were so immediately apparent, that Ince and Mayhew first, and the brothers Adam afterwards, printed French as well as English descriptions of their illustrations. That this English influence on foreign work grew as the century went on, is evidenced by the immense amount of Continental work, particularly Flemish and Dutch, which drew its inspiration from Hepplewhite and Sheraton designs.

The authors of the *Guide*, while claiming also to work on behalf of the English provinces and London itself, make a very strong



CHAIR SHOWING FRENCH INFLUENCE

point of lucidly explaining their ideas to foreigners; "English taste and workmanship," they tell us, "have of late been much sought for by surrounding nations, and the mutability of all things, but more especially fashion, has rendered the labours of our predecessors in this line of little use; nay, at this day, they can only tend to mislead those foreigners who seek a knowledge of English taste in the various articles of household furniture."

This was manifestly true as regards Chippendale, Ince and Mayhew, Manwaring, and the other designers who published furniture books in the

fifties and sixties, but it was also almost to as great an extent the case with the contemporaneous issues of the brothers Adam, whose style, though influencing everyone, Hepplewhite and Sheraton included, cannot be held to be distinctly English, or to represent, with any degree of truth, the furniture art of the country at large.

It is especially worthy of note, looked at from this standpoint, that in the preface of the *Guide* there is no claim made to originality, but rather the reverse. The drawings, we are told, are all new, but eccentricity of any kind has been purposely avoided, and, more than that, while they have "designedly followed the latest or most prevailing fashion" they have "steadily adhered to such articles only as are of general use and service."

From this it will be seen that the claim and intention of the book, as expounded in its preface, is to be an accurate illustrated catalogue of the artistic feeling of the workers of the time in furniture, rather than of the individual taste of any one man or set of men.

Books of contemporary furniture design were, at the time of Hepplewhite's publication, only represented by the successive volumes issued by the brothers Adam. The contrast between these and the *Guide* is so striking that, despite the evident and declared intention, several admirers of Hepplewhite have seemingly fallen into the error of supposing that the style, thus given to the public, was both distinctive and original. This cannot be said to be borne out by the facts at our command. It is abundantly evident, both from actual pieces of furniture and from unpublished records, that many, possibly indeed all of the best craftsmen of the period, were working in what is now known as Hepplewhite design several years before the publication of the *Guide*. Among these may be mentioned the firm of Gillows of Lancaster and London, who, fortunately, stamped much of their furniture, while their ledgers contain drawings, more or less rough, of each article entered.

A. Hepplewhite & Co., therefore, though they may have originated many of the striking departures in design connected with their name in everyone's mind, and though they were the recognised leaders of the craftsmen of their day, did not attempt, and, as a matter of fact, did not achieve anything strikingly new in their book.

The drawings are "new," but, in many cases, the design of the article illustrated was common

property, and they not only make no attempt to hide the fact, but force it on the reader's consideration.

The most marked instance of this is plate 79, of the third edition, representing a "Rudd's" dressing table, which they tell us in the text, was reported to have been invented for a once popular character of that name. Precisely the same article, with a few minor differences of treatment, is given in Shearer's *Cabinet Makers' London Book of Prices*, which was published a few months after the first edition of the *Guide*. Shearer's book was intended to serve as an authority on piece-work as between master and man; the drawings he gives are both good and distinctive, but, from the nature of the publication, they are necessarily confined to the forms of construction which were practically universal.

No one can compare these two books, side by side, without being struck by the wonderful resemblance, not only in construction but in style, a resemblance so great, that in many instances it is exceedingly difficult to discriminate between them. Nor is the "Rudd's" table the only instance of the same article being illustrated in both books with only slight variations. Plate 29 in the *Guide* and plate 5 in Shearer, are to all intents and purposes, even down to some of the decoration, the same piece of furniture.

There was no trade rivalry between the authors, for in the third edition of the *Book of Prices* there are six plates by Hepplewhite. It is possible, therefore, that, considering the later date of Shearer's book, some of his designs may have been frankly taken from or inspired by the *Guide*. On the other hand, this is not only uncertain but unlikely; the more obvious explanation being that both men were working with one purpose.

While I am far from denying either the distinctiveness or the originality of much of the work in the *Guide*, I cannot avoid coming to the conclusion that there is probably nothing absolutely new in construction, and that any claim to originality depends on the elegance and taste with which the decorations are treated. This is very much what might be said of the *Director*, but in Chippendale's work there is vastly more difference between it and contemporary design.

Almost nothing is known about most of the eighteenth century furniture designers, and in this case even the name of the firm does not seem to appear elsewhere than on their own title-page. Sheraton, in his mention of the book,



## *The Hepplewhite Period*

speaks of it as by "Heppelwhite,"\* while in his list of master cabinet makers in and around London in 1803, the name does not appear. From this and other facts, it has been argued not only that there was no such firm, but that there was no designer of the name, the book being the joint production of two or more of the cabinet-makers of the time, who used the signature as a *nom-de-plume*. The same argument would, however,

apply to others of the period, notably Shearer and Casement, and with all respect to Sheraton as a designer, his remarks on other workers and his curious omission of the brothers Adam from his list of authors shows that he was not overburdened with good taste as regards matters apart from furniture. In speaking of the *Guide* he tells us that "if we compare some of the designs, particularly the chairs, with the newest taste," *i.e.*, Sheraton's taste, "we shall find that this work has already caught the decline, and perhaps, in a little time, will suddenly die in the disorder."

A man who could speak like this regarding his greatest living rivals, and when treating of illustrated books omit that by the brothers Adam, which had incomparably the best engravings, can scarcely be taken as a reliable witness.

The subject is undoubtedly interesting, but not from the side either of art or furniture, and I

\* Sheraton's book was published before Hepplewhite's third edition, in which, as in the plates done in conjunction with Shearer, the spelling of the name was changed. If we accept the possibility that the name is a manufactured one, the change is suggestive. It may, however, with quite as great likelihood, be put down to the latitude these workers allowed themselves in spelling even in the case of their own names. As mentioned in a former article Copeland makes a similar change.

mention it chiefly because of the emphasis it gives to the fact that the *Guide* is the work of more than one designer, and, as another instance of the small regard in which the great furniture designers of the eighteenth century were held by their contemporaries. Whether there ever was a Hepplewhite or not, the name has been used from the time of Sheraton downwards, without the too cumbrous designation of the firm, and I

make no apology for continuing the custom; it has also been employed to describe all furniture of the style and period of the *Guide*. In the case of Chippendale, I object to this use of one designer's name to the work of a whole school, but as regards Hepplewhite, it is more admissible. At first sight, he seems to be the most distinctive of any of the great designers, but as more attention is paid to him, his personality and individuality become more and more elusive.

One point in which the *Guide* is in sharp contrast to the *Director*, is that Chippendale's book was produced in his last and worst phase, whereas Hepplewhite was fortunate enough to choose a time for publishing his designs when the style he affected had been, both

by himself and others, worked up to its highest point of perfection.

Neither Hepplewhite nor anyone else ever, at a first attempt, evolved a chair from his inner consciousness as good as the best of the shield backs. In them, as in everything else that approaches perfection, the growth was gradual, and had its origin in something totally different.

Through the most of English eighteenth century furniture and much that went before it, however divergent chairs might be in design, they



"CAMEL-BACK" CHAIR

almost invariably had one thing in common: in that the splat, or central part of the back, formed a direct junction between the top and back rails. The first exceptions of any importance were the "French" chairs of Chippendale's time, and it is undoubtedly owing to the same influence that the upright splat went more or less out of fashion shortly after 1770.

I illustrate a chair, evidently of English make and partly of English design, which not only shows this influence very clearly, but also the way in which French ideas were made use of by English cabinet makers somewhere about 1775: the back is purely French in general shape, but the tapering front legs have something which resembles the spade foot of a few years later. Chairs of this kind were made in large quantities in England, and seem to have influenced the whole construction of the period.

It is impossible to lay down hard and fast rules, but, roughly speaking, the tendency of the Chippendale period, as regards the top rail of a chair, was to follow the line of a Cupid's bow with upturned ends; that of the Hepplewhite to the curved or almost circular; while Sheraton delighted in straight lines. There are numerous exceptions to each of these forms, though, being true in the great majority of instances, they may be looked upon as useful generalities.

My second illustration is another early form of Hepplewhite design, and shows the succeeding step in the evolution of the shield back; in this,

as will be seen, the upright splat was retained, though the wheat-ear pattern would suggest the date of 1780, or even later, for the manufacture of this particular specimen. They were still made, as a matter of fact, in considerable quantities until the end of the century, in spite of the fact that they were one of the least convincing

of the designs of the times. When they first came into fashion, they were called "camel-back," from the central rise or hump on the top rail, and often had rounded instead of pointed corners, which is the earlier form of the design. These did not satisfy the eye of the designers, and the slightly upturned corners were substituted, either as a partial return to the Chippendale line or in direct imitation of the top of a shield. The top rail of this form is practically identical with the shield back proper, as will be seen by reference to my next illustration, which is evidently a variation of a single chair given on plate 5 of the *Guide*.



SHIELD-BACK CHAIR

A chair back of this pattern looks immensely more fragile than it really is, which is precisely what the designers of the Hepplewhite School attempted in their revolt from massiveness. By thorough knowledge and careful choice of wood and grain, joined to finished workmanship and the utmost nicety in fitting, these delicate chair backs, which seem almost unsafe to lean against, became one homogeneous piece, immensely stronger than if cut out of the solid.



## *The Hepplewhite Period*

As noticed in the articles on the brothers Adam, a hall chair was made by them with a solid shield-shaped back, bearing a carved coat of arms, and connected to the seat in the same manner as the ordinary Hepplewhite chair of the design. This drawing, however, though very possibly the first of its kind in England, unfortunately bears no date. There were also some early specimens in which the top rail projected beyond the side supports as in a Windsor chair, but the illustrations give the chief links in the chain.

The next illustration shows a somewhat closer adherence to the French original in that the back is oval; another hall chair, by the Adam brothers, dated 1777, gives the same general shape, but without the ornament, which in this case is specially worthy of remark, as it is an old design of Robert Adam's resuscitated. In a sketch, dated 1778, the honeysuckle pattern covers the back of a chair in a similar manner, though, being another of his hall chairs, the design is carved on

the solid. When, therefore, it occurred to men more conversant with the capabilities of wood to lighten the chair by leaving spaces between the carved parts of the design, all they required to consider were difficulties of an entirely structural kind, that is, unless open-work chair backs of the shield back or oval patterns were made prior to 1778, which is almost certainly not the case. It is always dangerous to argue entirely on negative evidence, but with regard to the beginnings of

any design, I do not see how it can be otherwise, and the earliest drawings I have been able to find date at least a couple of years after 1780. These are very rude indeed, being entirely without the delicacy of finish which was one of the chief characteristics a few years later; yet, except for these drawings by Adam, it would have seemed improbable that perfection could have been attained in such a very limited time.

In this honeysuckle design the difficulties of grain are evidently much greater than in the shield back, the petals are so bent and twisted as to look what Mr. Chucks would have called "precarious and not at all permanent," yet here it is, after more than a century of use, practically as strong as on the day it was made.

I think it then extremely likely, if not absolutely certain, that the idea of this shield back, which has usually been considered as a sort of Hepplewhite hall mark, had its beginnings with Robert Adam and not with any of the actual manufacturers of the time. The honeysuckle pattern there can be no doubt about, as it was used

by Adam for mural decoration before 1760, and remained one of his favourite designs till his death.

It is not without much careful study that I have come, somewhat reluctantly, to these conclusions. By "Chippendale" I do not mean a period of design, but an actual man; yet I confess my inability, except occasionally in the treatment of ornament, to attach any meaning to "Hepplewhite," other than that of a style, and it is chiefly in this signification that I shall use the name.



OVAL-BACK CHAIR WITH CARVED HONEYSUCKLE ORNAMENT

# Pottery and Porcelain

## The Spotted Dog and others By Adam Palgrave

THE tastes of our childhood remain with many of us into our more mature years—we may improve on them, embellish them, call them by fancy names and give fancy prices to gratify them, but they are the same; that is a half truth. The Noah's Ark has survived the flood of many centuries, and for this reason, that the Noah's Ark is eminently satisfying, it provides us for many years with all we want to know about the animal creation; I mean by this the toy we call the Ark. What more convincing, for example, than the elephant—a slate-grey coloured creature, with

four legs and a trunk—that is all we wish to know about the elephant; in fact, it is nearly all we do know, barring its home, its food and its habits; but if I wished to explain an elephant to one who had never set eyes on picture or description of one, I should reach down the Ark and turn out this simple affair—it is just as one might say, by way of introduction: "Elephant, Man." The Spotted Dog bears the same stamp of simple reality, and so do the other forms of dog made in Staffordshire pottery; it is no particular dog, it is "Spaniel." The rest in their order are "Greyhound," "Pomeranian," and "Pointer." Some are spotted, others are not, but are coloured after their kind; some are



SPANIELS, TWO POMERANIANS, AND A DELFT DOG



## *The Spotted Dog and Others*



DERBY

spotted in gold after no kind, yet look natural; some smirk, some grin, some are pathetic, others dignified; they contain among them every variety of dog expression, and, although being in pot and quaintly tinted, they are not natural, yet they are as near to nature as one can go for sixpence, and in spite of all things they have that supreme thing: personality. The Spotted Dog is the guardian of many homes—it sits upon the cottage mantel-piece approving, as it were, the simple fare, the homely fireside. It brings its air of neat rusticity into the homes of the more affluent—a whiff of fresh air among the prim bowls and natty teacups that line the shelf or grace the mantel-piece. Why, to ask a leading question, is the Spotted Dog most usually a spaniel? Because, to answer it neatly, every dog has his day, and as the day of the Boarhound passed and the Deerhound faded, as the day of the Chow was not, nor yet the Airedale; the Spaniel, pleasant with memory of Charles II., was thus immortalized in pottery.

I make no doubt it came about in this way. A potter working at the potteries came home at evening to eat his supper, talk with his wife, and nurse the children on his knee—a worthy man who loved a crack and a glass with a crony, but loved his fireside as well. The children cried, "Give us a toy, father," and thereupon as his custom was, he took some clay he kept about the house, wetted it, and asked as usual, "What is it to be, my children?" one called for a man, another, perhaps, for a little house, another for a funny jug; but one, his favourite, pointing to

the dog, who sat regarding the group from the hearth, said, "Father, do the dog." With that, the potter takes a pinch of snuff from his horn, and then moulds and models, pinches, twists, and contrives, in all good earnest of his work as a good workman should, and then, grown from the lump of clay—behold the very spit of "Dandy," in clay, for all the family to see. Even his wife, her arms bared to the washing-tub, comes at the cries and stands delighted. She, excellent and practical woman, bids her husband take his model to the works next day, and see if the master will approve of such a wonderful design. A simple story, you can guess the rest. Thus, so I surmise, we have the Spotted Dog, for after it was baked, to make the semblance still more clear, the painter plashed about some good red spots—added a chain and padlock out of his imagination, and so furnished us with our present ornament.

No doubt the idea spread like wild-fire; dogs were made holding baskets in their mouths, howling by night, retrieving birds, doing all spaniels do. Then others made their own dogs and their masters also, giving us slim greyhounds painted to the life, and Pomeranians fit, if alive, to run by any man's, mayor's, or magistrate's barouche; gave us pointers to attract our sporting

instincts, and last gave us a dog whistle, shaped like a pointer's head, to call our bobbery pack together.

So the idea grew, until the dog became a sort of potter's standby. The greyhound made handles



BOW



POLYCHROME DELFT



A POINTER, TWO RETRIEVERS, TWO POINTER'S HEAD DOG WHISTLES AND A BOW SPANIEL

for cups, and mugs, and mustard pots ; also around these cups he raced to catch the hare. Then on the sporting mugs, where Toby sat drinking beside a mill blown by an angel, were foxhounds tearing round the mug after the fox who ran behind the handle. Does any bowl of dainty Sevres, or dish of Leeds, or cup of old Nankin, give you such pleasure as these simple rude figures in Staffordshire ware ? Only two other forms of pottery

give any such matter for reflection—the Toby jug, and the Sunderland ware jugs, mugs, butter dishes, and bowls. The porcelain dogs are feeble and inert ; the Bow spaniels are over pretty ; the Chinese dogs are grim ugly pugs. The ordinary china ornament, no matter how precious, no matter how elaborate, be it Lowestoft or Bristol ware, or any kind you please, is but a thing of beauty, and as a girl, whose looks are all she has,



A GROUP OF GREYHOUNDS



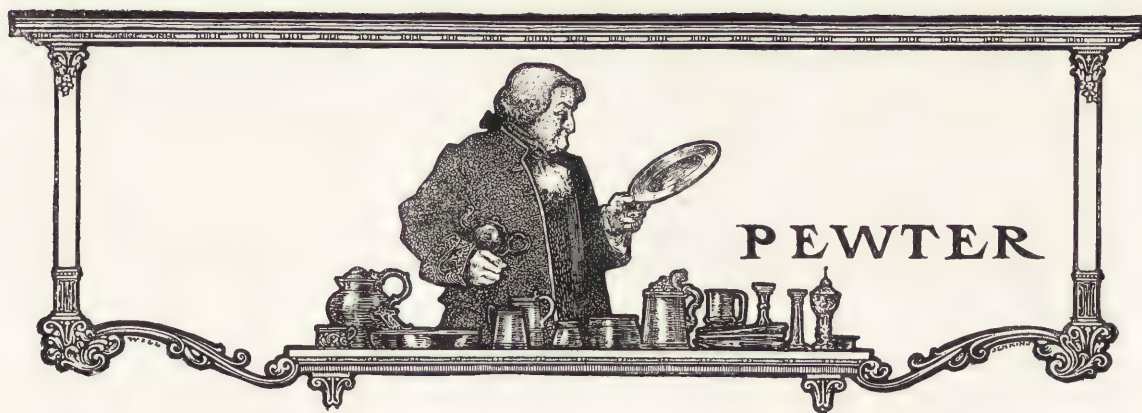
## *The Spotted Dog and Others.*

retires before one who has charm and personality, so do the Satsuma bowls and their kind before the Spotted Dogs. Hardly a firm of potters but has turned its hand to the production of this seductive ornament, from Battersea to Bow, from Rockingham to Delft, its fame has gone ; in brown, in black, in every tint and hue may Spotted Dog repose upon our shelves. A word to the practical man : commonest of dogs is the spaniel sitting bolt upright—to be found in every size from thirty inches down to one, next in favour comes the recumbent greyhound inkpot—reposing on a royal blue cushion, again made in every size ; then the greyhound on haunches, then the greyhound, hare in mouth—the finest figures being about twelve inches in height, often beautifully modelled. From these one may go on to Pomeranians of two kinds : seated and walking, thence to pointers in every attitude, from them to spotted retrievers, and on to dog whistles of every dog's head made in Worcester china, and then more difficult to procure : Battersea enamel snuff-boxes of dogs (extensively imitated now as everything is), and then to little Bow dogs, and last, after searching

for Spode and Walton dogs, to polychrome Delft—most beautiful in colour. There may be no end to your collection, as you may go ahead and search for figures of people with dogs, of which hundreds exist, sportsmen, farmers, children without number, ladies—a beautifully coloured crowd, and then, if the enthusiasm be not dimmed, away to dog-handled mugs and jugs—to dog-ornamented bowls and beakers. Enough ; we are a truly rural people, built for the field and fireside, our cities are failures, we are not city folk in England ; think of big, dirty, dreary London, and then of Paris or Vienna, or Madrid. Our art leans always to humour ; as The Albert Memorial and Trafalgar Square (our Place de la Concorde with what vast difference), it appears we cannot avoid the grotesque, and it is in this that we excel. The German ornaments are sentimental or florid : a pot dog covered with a thousand elaborately twisted curls ; the French ornaments are vulgar or—French. Our great ornaments are quaint, gothic, and a trifle coarse in technique—what more English than the rose which decorates the Lowestoft bowl, or, as a case in point : the Spotted Dog.



A SNUFF BOX OF BATTERSEA ENAMEL IN  
THE FORM OF A SPOTTED DOG



## Baron Trenck's Prison Cups

By Ernest Radford

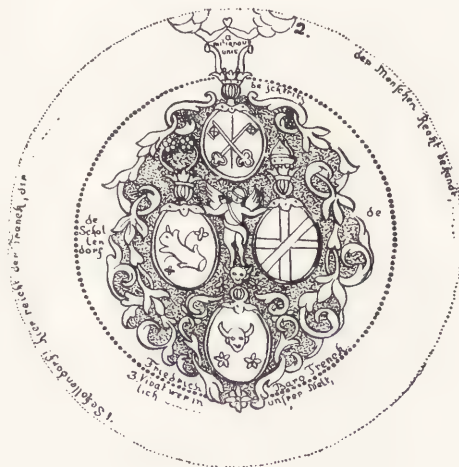
THE *Life and Adventures* of Baron Trenck, translated into English by Thomas Holcroft and published in 1788-93, was one of the most popular books of its day, and Messrs. Cassell & Co., who reprinted it some years ago, have given the modern reader the opportunity of forming his own opinion of it.

To himself of immense importance, he was deemed dangerous enough to become what is called a "marked man," and the consequence was that the Baron Trenck, who appears in his own book as a vain-glorious rowdy of a very obnoxious type, spent a considerable part of his life in prison. With the right or the wrong of it all we are not at the moment concerned. What we call Martial Law is a time-saving substitute for the other thing, and his real or supposed offences brought him into that court.

He laid claim to extraordinary natural parts, and amongst other things to a certain talent for drawing, which was re-discovered when, with so many years to dispose of,

he found, in the oddest of chances, the opportunity of trying his hand at it again. There should be pity for every such case, and the "sad mechanic exercise" of graver and pencil most probably saved him from madness. When, after his release, and towards the end of his days, he published this famous book, it at any rate appealed

to the ladies—so strongly, indeed, that bonnets "à la Trenck" were worn for a certain time, and perhaps some readers of THE CONNOISSEUR can tell us what they were like. For the rest, the Baron must tell his own story, and some idea can be obtained from the illustrations of what these remarkable cups were like. The verses can hardly be read, I fear, excepting in the book Mrs. Gerald Walker has, where the ornamentation of every compartment into which this cup was divided has been very carefully copied. As no two were alike, the owner of any has a unique possession. Whatever their merits, the object of most of the verses seems to have been to appeal to the Court of Mercy, and there is, as he said, "a remarkable circumstance attending these cups." "All were forbidden, under pain of death, to hold conversation with me, or to supply me



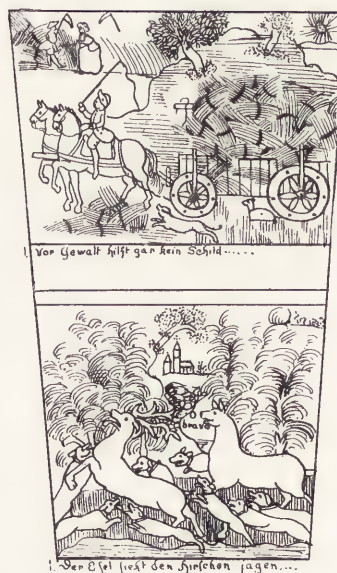
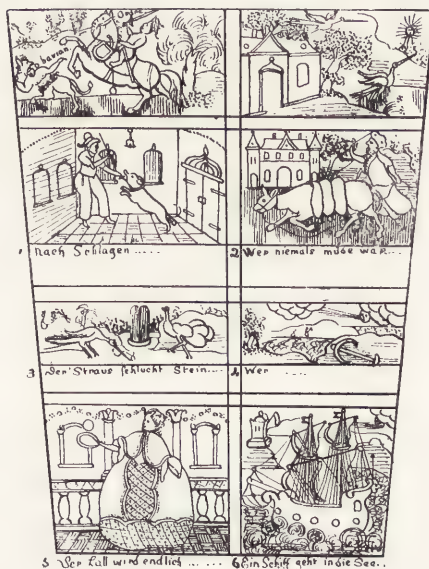
THE LID (INSIDE)



THE LID (OUTSIDE)



## Baron Trenck's Prison Cups



SECTIONS OF THE SIDES

with pen and ink; yet, by this open permission of writing what I pleased on pewter, was I enabled to inform the world of all I wished, and to prove that a man of worth was oppressed."

"Open his cage, break his fetters, ye friends of virtue,  
And his songs shall be the delight of your abodes!"

"The difficulties of this engraving will be conceived, when it is remembered that I worked with candle light on shining pewter, attained the art of giving light and shade, and by practice could divide a cup into two and thirty compartments as regularly with the unaided hand as with a pair of compasses."

It was long before he had either light or air in his prison sufficient for a man's health, but under some more considerate governor than his predecessors, he had a more decent allowance of both. "Having light, I began to carve with a nail, on the pewter cup in which I drank, satirical verses and various figures, and attained so much perfection that my cups at last were considered as masterpieces, both of

engraving and invention, and were sold dear as rare curiosities. My first attempts were rude as may well be imagined . . . but in course of time I improved, and each of the inspecting officers wished to possess one; so a whole year was spent in this employment, which thus passed quickly away, because I wished by my verses and devices to inform the world of my fate. The King gave orders that they should all be examined, but this command was not obeyed, for the officers made merchandise of them, and their

value increased so much, that they are now in various museums throughout Europe. The late Langrave of Hesse-Cassel presented one of them to my wife, and another came in a very unaccountable manner from the Queen-dowager of Prussia to Paris (I have given prints of these two with the verses they contained in my works). A third fell into the hands of the Prince Augustus Lobkowitz, then a prisoner of war at Magdeburg, who, on his return to Vienna, presented it to the Emperor, who placed it in his museum."

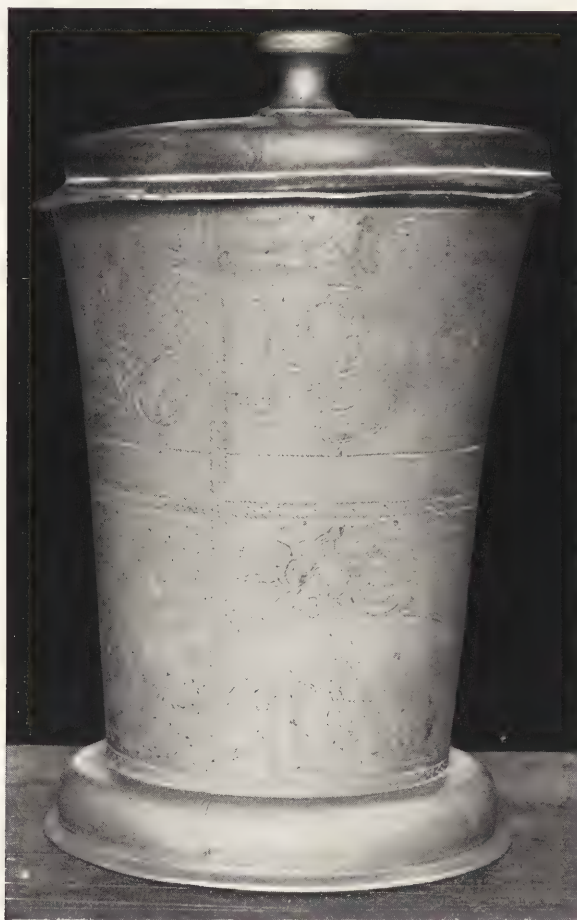


SECTIONS OF THE SIDES

### *The Connoisseur*

It would have been hard to take less than we have from the pages concerned with this matter, because the narrator hardly wasted a word, and the interest is well sustained. On nothing but pewter, or a very similar substance, could work of this kind have been done under circumstances so extraordinary, and the metal has its testimonial in the work of the Baron Trenck. In the catalogue of the exhibition which we had in Clifford's Inn lately, this particular cup was described as one

which is "said to have been done by Baron Trenck while in prison," but apart from the impossibility of copying it, the evidence of its being genuine is overwhelming, and in conclusion, it may be mentioned that the sceptics of the British Museum were silenced when they had identified the arms of the artist on the under side of the lid. After ten years imprisonment, he was released in 1763, which is the date engraved on this cup.



PEWTER CUP WITH ILLUSTRATIONS AND VERSES  
BY THE BARON TRENCK



2017-2018

## AFFECTION

Drawn by Miss Julia Conyers

Engraved by P. W. Tomkins, late Pupil of F. Bartolozzi

*London: Published March 20th, 1792*

*By I. F. Tomkins, No. 49, New Bond Street*











## Notes on the Postal Issues of the United Kingdom during the Present Reign

By H.R.H. the Prince of Wales \*

THE whole of the contemplated changes in the postal issues of the Mother Country, consequent on the accession to the throne of King Edward VII., having been completed, the present would seem to be a convenient time to put together what is known of the history of the stamps issued by the home authorities during the present reign.

As usual, the press was well in advance of the times, and as early as the month of February, 1901, there were many rumours and surmises as to the "inevitable change." At the same time, that the authorities were not slow in dealing with the subject is evident from a reply to questions asked in the House of Commons by Mr. Henniker Heaton on the 11th March. The Secretary to the Treasury then stated that the necessary steps were being taken for the issue of new postage stamps, but it was not expected that they would be ready for some months to come. The nature of the other questions asked may be gathered from the replies, in which it was stated that, except in the case of the  $\frac{1}{2}$ d., 1d., and 1s. stamps, all adhesives then in use bore figures clearly indicating their value, and that the same plan would probably be continued; that the three stamps named were of so distinctive a character that it was not thought necessary to show their value in figures as well as words; that it was considered undesirable that the new designs of the proposed stamps should be submitted to the public before adoption; and that there was

no sufficient reason for altering the colour of the 1d. stamp from mauve to red.

From the last answer it would appear that the obligations of this country to the Postal Union had been overlooked. The colour of the  $\frac{1}{2}$ d. stamp had already been changed to green, in conformity with the arrangements come to at the Berne Convention; and the alteration in the 1d. stamp, although not definitely decided upon, had already been so far considered that in 1900 an essay had been prepared, in which the stamp was printed in its ordinary colour, but upon red paper.

The first public sign of impending changes was a notice in the *London Gazette* for the 19th April, 1901, by which, for the first time in the postal history of the country, certain stamps were demonetised. It was intended to leave available only the dies of current stamps, viz., the 1d. of December, 1881; the 5s., 10s., and £1 of April, 1884; the £5 of March, 1882; the 10d. of 1890; and the other values comprised in the "Jubilee" issue of 1887. It was no doubt by an oversight that the dies of the 8d. and 2s. values were omitted, so that these stamps still remain available for postage, although philatelists would probably hesitate to pass through the post their unused copies of the brown 2s.!

Meanwhile, the authorities had been busily occupied with the question of the new stamps. The Government contractors prepared and submitted four designs for the 1d. stamp, with

\* Read by His Royal Highness at a meeting of the Philatelic Society of London, and re-printed from the *London Philatelist* of March last.

three-quarter face and quarter face portraits of the King looking to right, and the same with the portraits reversed; and in addition two designs for a set of the "unified" stamps, from  $\frac{1}{2}$ d. to 1s., with similar portraits looking to right. The portraits were taken from photographs purchased by the contractors, and the heads were drawn upon a lithographic stone, and the necessary essays printed by lithography.

In Messrs. De La Rue & Co.'s designs no change was contemplated in the frames of the stamps, and the essays submitted consist, in each case, of the current stamps with the lithographed portrait of the King substituted for that of the late Queen.

On the 24th May an answer to a further question in the House of Commons gave the public some insight into what was being done. The Secretary to the Treasury was asked whether the designs for the new postage stamps had been entrusted to an Austrian sculptor, and if so, whether this was due to the fact that there was no British artist competent for the work. Mr. Austen Chamberlain replied that it was the case that the portrait of His Majesty the King, which had been used in the preparation of the designs to appear on the new postage stamps, was by a foreign artist, there being in existence an excellent profile portrait only executed last year by an Austrian sculptor, resident in London, but that it was not to be inferred that no British artist was considered competent for the work.

On the 7th June a further question was asked, inquiring whether the advice of the President of the Royal Academy or other distinguished artist had been taken in regard to the designs for the new stamps. In reply it was stated that the officer responsible for the new stamps was the Postmaster-General, who consulted the views of the King as to the portrait to be used; that His Majesty chose one executed in the previous year by a gentleman long resident in London, whose work enjoyed a high reputation in this country, and that as the portrait was considered to be specially well adapted for the purpose, it had not appeared necessary to invite designs from other artists, or to seek further advice.

The artist to whom reference is made is Herr Emil Fuchs, who, for the purposes of the new stamps, prepared an original drawing, for which the King was pleased to grant a sitting.

It was determined to adopt a new design for the frame of the  $\frac{1}{2}$ d., 1d.,  $2\frac{1}{2}$ d., and 6d. stamps,

and, in the case of the bi-coloured series, to utilise the dies and plates of the Queen Victoria stamps for the second colours, so that new dies would only be required for the parts printed in the same colours as that of the portrait. The design for the new frame and border was prepared by Messrs. De La Rue & Co. under Herr Fuchs's instructions, from a sketch furnished by him.

From the original sketch a photograph was taken. The design for the border was also photographed, and the two prints so obtained were placed together, and a fresh photographic impression taken of the whole. This was submitted to the King, and was approved by His Majesty, the original, with the written approval, being now in my collection.

Temporary copper plates were then engraved to indicate the effect that would be obtained. From these plates proofs were taken for approval, and amongst the stamps shown to-night\* will be found three of the proofs referred to. In the first the centre has been filled in with a photograph of the head, which will show more clearly the portrait as prepared by the artist. In the other proofs the head is engraved, and although in this operation some of the delicacy of the original work has been lost, the general effect has been retained, and the portrait is satisfactory and pleasing. The third proof only differs from the second in the posing of the head, and is the one approved by Herr Fuchs on behalf of the King, subject to a slight reduction in the width of the wreath, a suggestion made, I believe, by the Queen.

The preparation of the dies was then proceeded with, and proofs are shown from the preliminary head dies in the sizes requisite for the various adhesive stamps. In the engraving of the dies the character and expression of the portrait has undergone considerable change, and the result is by no means so satisfactory in general effect as in the case of the temporary plates. The new working dies for the several values were then put in hand, and I am able to show proofs from all the dies so prepared.

The first stamp to be completed was the  $\frac{1}{2}$ d., which was registered at Somerset House on the 26th September, 1901, the date of registration of the 1d. being the 16th of the following month. For the last-named value it was necessary to consider the question of colour, and essays were

\* At the meeting of the Philatelic Society, March 4th, 1904.



## *Postal Issues of the United Kingdom*

accordingly prepared, consisting of impressions in mauve on white paper, two shades of mauve on red paper, and seven distinct tints of pink, lake or red, on white paper, from which the choice was made.

Of these essays I am able to show all except the one actually chosen, but the copies of the issued stamps, which are on the same page with the essays, were taken from the first deliveries at Somerset House, and form therefore a correct standard of the colour adopted.

It was at first in contemplation to issue some of the new stamps on the King's birthday, the 9th November, 1901, but it was found impracticable to have the supplies ready in time, and the first issue was accordingly postponed to the commencement of the new year.

The 2½d. and 6d. values were both registered on the 3rd December, 1901. The sheet of the first named, registered at this date, is in mauve upon blue paper, and a few thousand sheets were printed in this colour, and were delivered at Somerset House. These, however, were never issued, as it was decided to adopt a blue stamp upon white paper. Nine essays were accordingly prepared in varying shades of blue, and the stamp, in the chosen colour, was re-registered on the 17th December.

All being now in readiness for the issue of the four first values, a Notice was published by the General Post Office on the 17th December, announcing that on and after the ensuing 1st January, the four new stamps would be on sale at the various post offices in the United Kingdom, and that new stamps of other denominations, also bearing the King's portrait, would be issued afterwards.

In the Post Office Circular of the same date, postmasters were informed that during the last three or four days of the month the controllers of stamps in London, Edinburgh and Dublin would be in a position to supply the new ½d., 1d., 2½d., and 6d. stamps. They were directed to apply in the usual manner, but upon separate requisition forms, headed "New Stamps," for a stock not exceeding a fortnight's supply, but that no stamp of the new issue might be sold before the 1st January, and counter clerks were urged to endeavour to get rid of their old stock by selling it to purchasers who did not specially ask for the new stamps. Attention was also called to the necessity for avoiding mistakes, in consequence of the colour of the new 6d. stamp being similar to that of the then current 1d. stamp.

The public notice referred to was distributed with the circular, for exhibition in all post offices, and both the circular and the notice contained a list of all the adhesive stamps bearing the portrait of the late Queen, which (with the stamps embossed or printed on envelopes, wrappers, post cards, and letter cards) would be still available. The notice concludes, "No other stamps are valid in payment of postage"; but, as we have seen, this is not accurate, as the 8d. and 2s. values had not been demonetised by the order of the Commissioners of Inland Revenue issued in April, 1901.

The remaining values of the new series appeared from time to time during 1902, the last of the general issue of adhesive postage stamps to be prepared being the 10d., registered on the 28th June, and issued on the 3rd July, 1902. The stock of this value was delivered before the stamp had been registered, as also was the case with the 5d., while the 4d. had actually been in use for a few days before it was registered at Somerset House.

In the case of the four highest values, the stamps were prepared and delivered some months before their issue, which was no doubt delayed, pending the exhaustion of the stock of the old stamps of the same denomination. Thus the 2s. 6d., registered 27th December, 1901; the 5s., registered 13th February, 1902; and the 10s., registered on the 25th of the same month (all of which were delivered shortly after the dates of registration), were not issued until the 5th April, 1902; while the issue of the £1, registered and delivered on the 5th March, 1902, was deferred until the 16th June.

There does not appear to be anything special to record in regard to the issued stamps, beyond the fact that it was apparently found that the new working die for the 10d. stamp would not fit the old second-colour plate, so that a new second-colour die had to be prepared.

Before leaving the general issue, attention may be called to the fact that it was originally intended to include all the values in use at the commencement of the reign, except the 4½d., which was no longer required. A die was accordingly prepared early in 1902 for the £5 stamp, but before any progress was made in the preparation of a printing plate, it was decided by the Post Office to discontinue the use of this value.

In October, 1902, at the request of the King, who, it was understood, was of opinion at the time that the designs of the Transvaal stamps

were to be preferred to that of the  $\frac{1}{2}$ d., 1d.,  $2\frac{1}{2}$ d., and 6d. stamps of this country, an essay was prepared with a view to a change in these values. A small temporary engraved plate was made and employed, in conjunction with the head die of the Transvaal stamp, and from this impressions were printed in various colours, the 1d. duty alone being used to save time. The idea of change was afterwards abandoned or postponed, chiefly, it is understood, on the score of expense.

The special issue for use in British post offices in the Levant has been continued with the new series, by over-printing the  $2\frac{1}{2}$ d., 5d., 10d., and 2s. 6d. values with the respective Turkish values of 40 and 80 paras, and 4 and 12 piastres. The last of these was not received from the printers until the 29th August, 1903.

The present reign has seen some extension of the employment of "Official" stamps by various departments of State, the additions being in issues for the "Admiralty," the "Board of Education," and the "Royal Household." The number of values used varies considerably in the different departments, and in the case of the "Royal Household" is confined to the  $\frac{1}{2}$ d. and 1d. alone.

In some instances the departments had need of a supply of values which had not, at the time, been issued in the new designs, and it was consequently necessary to use stamps bearing the portrait of the late Queen.

In this way the 6d. (Queen's Head) was over-printed "ARMY OFFICIAL," in November, 1901; the 5d. and 1s., "BOARD OF EDUCATION," in February, 1902; the 6d. and 1s., "I.R. OFFICIAL," in June and November, 1901; and the  $\frac{1}{2}$ d. (green), 5d., and 10d., "O.W. OFFICIAL," in November, 1901, and April and May, 1902, respectively, and these must, of course, be included in the issues of the present reign.

In some cases the number of Queen Victoria stamps so employed was very small; of the 1s. "I.R. OFFICIAL" only 2,400 were ordered, and of the 10d. "O.W. OFFICIAL" only 800 were printed. In the overprinting of the 5d. and 1s. stamps for the Board of Education, owing to a misunderstanding as to the quantity ordered, 60,000 at 5d. and 30,000 at 1s. were prepared and supplied to the department, but of these 55,200 at 5d. and 28,000 at 1s. were returned for destruction, leaving for use 4,800 of the former and 2,000 of the latter, these being the numbers actually required. It will be seen from these details, which are taken

from the latest official information, that the figures given in the supplement to *British Isles* will require a slight alteration.

Some friendly critic will perhaps ask why no mention has been made of two other Queen's Head stamps, viz., the  $\frac{1}{2}$ d. (green) overprinted "I.R. OFFICIAL," and the 1s. (bicolour) "GOVT. PARCELS." It has been conjectured in the Supplement to *British Isles* that these stamps were only issued in April, 1901, because their appearance had not been noticed at an earlier date. The overprinting warrant for the  $\frac{1}{2}$ d. Inland Revenue is dated the 16th June, 1900, and the stamps were delivered on the 17th July. The requisition for the stamps would only be made because the stock required replenishing, and it is very unlikely that a supply would have been asked for nine months before it was actually required, especially in the case of a value so largely employed. No account is kept of the actual date when the new stamps were first used, but the authorities have no doubt that it would be very shortly after they were supplied, and it would seem safer to fix the date of issue of official stamps as on or about the date when they are delivered to the departments.

The same remarks apply to the 1s. "GOVT. PARCELS," which was prepared in pursuance of an overprinting warrant dated 13th October, 1900, the stamps being delivered on the 14th November, and taken into stock immediately afterwards.

Amongst the King's Head stamps overprinted "I.R. OFFICIAL," and listed in one of the latest catalogues, the 6d. is included; but, as a matter of fact, up to the present time this value has not been so overprinted. The catalogue in question is dated 1904, and the stamp may have been included in anticipation of what might happen during this year, but the correction now made may save trouble to collectors, who naturally try to obtain copies of stamps which are chronicled as having been issued.

A note in the *London Philatelist* for February states that the  $2\frac{1}{2}$ d. value of this series is supposed to have been issued in May, 1903, but I have a copy with dated post-mark of April, 1902.

The first plate used for the "ADMIRALTY OFFICIAL" overprint became defective, and it was consequently necessary to make a second plate, which differs somewhat from the first in the type employed. The new plate has been used for the six values employed in the department, the  $\frac{1}{2}$ d.



## Postal Issues of the United Kingdom

rate being first delivered in May, and the remainder in September, 1903.

The only addition during the present reign to the Army Telegraph stamps, as provided by the home authorities, is the  $\frac{1}{2}$ d. green (Queen's Head), first supplied in August, 1901. None of the current issues have been overprinted "ARMY TELEGRAPHS," as these stamps have now been abolished.

The whole of the adhesive stamps have now been dealt with, and there remain for consideration only the stamps embossed or printed on envelopes, wrappers, post cards, letter cards, and telegraph forms. For these, new dies were of course necessary, and pending their preparation, the change of colour of the  $\frac{1}{2}$ d. stamps on envelopes, cards and wrappers, so as to conform to the change previously made in the adhesive stamps of the same value, was gradually effected. Proofs of the various new dies and copies of everything supplied by the Post Office are included in the collection shown, but beyond appending a list of the several varieties obtainable, it does not appear necessary to make any special comment upon them.

It may, however, be mentioned that the 3d. wrapper chronicled in an American philatelic journal is not known to the authorities, although it is possible that paper of a similar material to that of newspaper wrappers may have been embossed to order in the ordinary way with a 3d. stamp. The use of the  $2\frac{1}{2}$ d. envelopes, sizes "L" and "M," has been discontinued. It was found that there was insufficient demand for these during the last reign, and they will not be issued with the King's portrait. It is true that in the *Postal Guide* these envelopes are still in the list of stationery on sale at the post offices, and collectors have therefore assumed that they would be impressed with the new dies. An enquiry at any post office will, however, show that the above information is correct, and that the two envelopes in question can only be supplied with the Queen's Head stamps, these being still on sale until the stock is exhausted.\*

In the appended lists† no description of the stamps is attempted, but particulars are given of the dates of the registration, first deliveries, and

issue of the adhesives for public use. In the case of the Official stamps, the dates of first delivery and approximate dates of issue are given, with the addition of some further details as to the overprinting warrant for and the numbers printed of some of the Queen's Head stamps, issued pending the preparation of the new designs.

The particulars of the post cards, newspaper wrappers, and embossed envelopes and dies, comprise the dates of registration and first deliveries, with some information of the number of dies in use.

It will be noticed that the ordinary 1d. adhesive stamp was registered for the second time in September, 1903. The reason for this was that it is proposed to issue small books, containing twenty-four stamps of this value, to be sold at the price of 2s. 0 $\frac{1}{2}$ d. Each book contains four pages of six stamps, in two horizontal rows of three stamps, the pages being interleaved with waxed paper. The second registration was owing to a new plate having been made, this being necessary because the stamps have to be printed in a special manner for making up into books. The sheets are printed in four panes of sixty stamps, disposed in six columns of ten stamps; as a margin is required for binding, each alternate series of three columns on the plate has the stamps reversed, so that the books may all open the same way. Thus the watermark on each stamp in these columns is reversed, and an examination of the two panes in my collection will show that before separation from the third stamp the fourth stamp in each row is a *tête-bêche* variety. The sheets have a narrow margin on the right and left sides, the space running down the centre between the panes being double the width of the outside margins, to allow for the binding and stitching of the books.

It should be mentioned that size "C" of the 1d. envelopes included in the list is no longer in use. It has been withdrawn by the General Post Office, the last supplies being issued in January, 1903.

I do not of course claim for these notes the importance of a philatelic paper, but as all the information and dates given may be relied upon as authentic, I hope that they may be of use in saving a future historian of the stamps of this country a not inconsiderable amount of research and trouble in connection with the first issues of the present reign.

\* Since the above was written these envelopes have been called in.

† These will appear in a subsequent issue.

# Coins and Medals

## A Dictionary of Medallists

WITH the increased popular appreciation of the beauty and value of the medal, it was, as we pointed out on the appearance of Mr. Forrer's first volume, inevitable that such a work as his *Biographical Dictionary of Medallists* (Spink) should be planned, and, in some fashion, carried out. A second volume (E.-H.) now reaches us and only serves to confirm our judgement that the task of compiling so eminently useful and indeed indispensable a work of numismatic and glyptic reference could not possibly have fallen into abler hands. It is true there are here slight blemishes; an occasional lapse of the sense of proportion strikes us. But faults of this kind are perhaps never wholly absent in biographical dictionaries, lexicons, and encyclopedias. One may safely assert of this that it is freer than most; that it denotes wide knowledge and infinite pains in collating authorities, is written in simple direct English, is copiously illustrated and covers the ground as no other similar production has done. In the preface the author defends his plan of devoting so large an amount of space to the works of contemporary medallists, sculptors, and amateurs. These, though they may be skilful modellers, have never had any training in actual metal

work, either in casting or in die engraving, and are not, therefore, as were the older medallists, masters of the material in which their works are finally to appear. But this defect of the work, if it be a defect, belongs to its original aim and object.

"My endeavour was," says Mr. Forrer, "to give, of both old and modern medallists, succinct biographical notices accompanied by concise summaries of their productions, following in this the plan of such works as Nagler's *Allgemeines Künstler Lexikon* and other similar foreign biographical dictionaries of artists, and it was therefore impossible for me

not to include the many artists now working in Europe who have established a popularity for medallic art hitherto quite unknown." Acting upon this conviction, for which all of us who are interested in contemporary medals and medallists should be duly grateful, our author, fearful of too nicely discriminating between the merits of contemporaries, or of wounding the

susceptibilities of many who have helped him, has made a point of omitting no living artist whose name has reached him, even to the perpetrators of the medalets and tokens of commerce. While the usefulness of



EDMUND WITHIPOLL  
BY STEPHEN OF HOLLAND



CAMILLA BUONDELMONTI



## *A Dictionary of Medallists*

this is apparent, we are not quite so sure about the wisdom of devoting so much space to the ancient Greek and Roman medallists and gem engravers, pages of which, like the articles on Eukleidas, Eumenes, Euthymos, Eutyches, Evaenetos and the rest, read like bald transcriptions from such standard authorities as Evans and Poole. Greater conciseness would have been far better, considering how accessible to every numismatist and gem collector these authorities are. There are a few modern names Mr. Forrer has thought fit to include, which we venture to think somewhat out of place, such as that of an obscure criminal bank official, William Guest, who was neither a coiner, a medallist, a die sinker, a mint master, or any kind of medallic artist, but a mere purloiner and triturator of guineas. Surely, Professor Von Herkomer, who has wrought several excellent medals, might have had a line to himself, and since mint masters, draughtsmen, and experts



MEDAL OF MARTIN LUTHER BY H. G.

F. Hagenauer, which, within the limits of eight pages, including nine illustrations, summarises the whole of the known career and achievements of this famous sixteenth century medallist. The amount of research everywhere displayed is considerable, and authorities are abundantly quoted. The notices of J. K. Heidlinger and Jacques Guay call equally for high praise. Guay, we learn here, began his artistic career as a goldsmith's apprentice at Marseilles, studied in Paris

under the painter Boucher, and eventually settled as a gem engraver at Rome. His work excited the admiration of Mme. de Pompadour, who established Guay at Versailles, becoming not only his patron, but his pupil in the art. After a brilliant career at the court of Louis XV., the engraver sank into obscurity and perished miserably at Paris about 1793. We notice that our author in his note on "H. G.," the designer of the beautiful portrait medal of Martin Luther,



GEORG HOLDERMANN AND  
HIS MOTHER



S. STETTNER  
PROBABLY BY HAGENAUER

are brought within the scope of the work, we should like to have seen mention of Franks, Head, and Grueber, who fill such a large place in modern medallic history.

Of specimens of excellent treatment and painstaking thoroughness, the present volume is full. Especially do we commend the article on

makes no effort to connect it with the elder Hans Grueber of Saalfeld (who, by the bye, is not here mentioned), although the identity of a somewhat later "H. G." with Hans Gelther of Frankfurt is made out, in accordance with Dr. Cahn's recent investigations. Many living sculptors, both Continental and English, including Mr. Frampton,



PORTRAIT CAMEO OF LOUIS XV.  
BY GUAY

who is described as A.R.A. instead of R.A., are given a prominent place.

Of A. Hildebrand's Bismarck medal, struck in commemoration of the Chancellor's eightieth birthday, we are told that it is "one of the most admired and finest productions of modern German medallic art."

Among the many excellent reproductions is Georg Holdermann's masterpiece, the portrait of himself and his mother. Holdermann's other work never reaches quite so high a level as this.

In the article on Hyllus, who belongs to the Augustan age, it is rightly pointed out that the signature of this artist has been added by unscrupulous gem engravers to a number of modern gems,

some of which are described in King's works. It is by no means certain that the Marlborough cameo with portrait of Augustus was the work of Hyllus, despite the opinion of so eminent an authority as Furtwängler.

In conclusion, we observe that Mr. Forrer, dealing with J. Hondius, does not agree with Mr. Miller Christy that "F. G." executed the famous Silver Map medallion of Drake's voyage. He attributes the work to Hondius and we incline to the same opinion; but it may interest him to learn that the authors he quotes in his support subsequently recanted their judgement, on the appearance of Mr. Christy's charming, if to us far from convincing, brochure.



PRINCE BISMARCK BY A. HILDEBRAND





## Drawn Thread Work and Lacis By M. Jourdain

LACIS took its origin in the cognate drawn-thread work known in Egypt in the earliest times, examples of which are to be seen in the mummy cloths in the Egyptian room of the British Museum. The withdrawal of threads from linen is the simplest form of ornamentation of linen; the material in old Italian drawn work is usually loosely woven. Certain threads were drawn out from the ground and others left, upon and between which needlework was made. The withdrawal of threads regulated the pattern to be produced; a curved scroll or a circle had to be approximately rendered in small squares. The background of such work appeared to consist of a net of square meshes, somewhat clumsy and thick in appearance.

*Lacis* is darned work upon a network of meshes, very similar in appearance, known as *réseau*, *rézel*, *rézeuil*, which we learn from Matthias Mignerak (1605) was made by beginning a single stitch and increasing, or netting, a stitch on each side until the required size was obtained, then the square was finished by reducing a stitch upon each side until it was reduced to one.

Lacis, though generally a term applied to the *réseau* when embroidered, was also occasionally used for the *réseau* itself. Such is its use in the "Bèle Prérie contenant divers caractères, et différentes sortes de lettres alphabetiques . . . pour appliquer sur le réseuil on lassis" (Paris, 1601), and in the lines of Skelton quoted on next page. Mary, Queen of Scots, referred to her lacis-work as "*ouures masches*" (Fr., *mailles*; Ital., *maglia*\*). Cotgrave† gives, among other meanings

of *maille*, "a mash of a net, the square hole that is between thread and thread."

This *rézeuil* was generally of linen thread, sometimes of silk or gold. Lacis were sometimes made in a long border or panel, at other times in small squares, which, joined together and combined with *point coupé*, were much used for bed hangings. The pattern of lacis was varied, and an effect of openwork gained by varying the closeness of the darning, or by raised embroidery upon the darning, and prominent parts were sometimes thrown into relief by a thicker outlining thread—the forerunner of the *cordonnnet*. The darning is sometimes quite even in workmanship, at other times it is of different degrees of strength; lighter for certain portions of the surface, and heavier for others, thus producing a shaded effect. Relief is very seldom obtained; but in a fine piece with a vine pattern in the Victoria and Albert Museum, the grapes are raised into a considerable degree of convexity by tightly sewing round each portion of the canvas ground, which had been previously darned so as to represent a grape.

The earliest known pattern book containing designs for lacis, was published in 1527 at Cologne, by P. Quentell. The patterns consist of mediæval and arabesque borders, alphabets, etc., some on white, others on black, ground; some with counted stitches. Quentell, however, refers to a previous edition, hence M. Seguin obviously puts the date of its invention too late when he gives 1520 as the approximate limit of its earliest use. Knotted net (probably ornamented) was very much used in church work for lectern and frontal veils, and pyx cloths and "corporals," as early as the fourteenth century, and Rock in his *Textile Fabrics* quotes from Dugdale's *St. Paul's*: "St. Paul's, London, had a cushion covered with knotted thread—*Pulvinar copertum de albo filo nodato*." Network, *filatorium*, was probably another name

\* "*Maglia* is properly the holes in any net. Also a shirt or jacket of mail."—Florio, *A Worlde of Wordes*.

† *Dictionarie of the French and English Tongues*, Randle Cotgrave, 1611.



for this darned net; in the Exeter Inventory we read that its Cathedral possessed, A.D., 1327, three pieces of it for use at the altar, and one for throwing over the desk: *tria filatoria linea, unde unum pro desco.*

The earliest mention of lacis, by name, is to be found in the lines of the "laureate" Skelton (1460-1529), which also contain the earliest literary reference to samplers.

"When that the tapettes and  
carpettes were layd  
Whereon theis ladys softly  
myght rest,  
The saumpler to sew on, the  
lacis to embroid."

Another argument against dating lacis only from the first quarter of the sixteenth century is the exceedingly archaic character of the design of some specimens, and the work must have been widely known before it created the demand for a pattern book. The patterns for lacis which form the greater part of the designs of the early Italian and German pattern books until Vinciolo could be also used for embroidery in short and cross stitches—largely used for trimmings to collars, cuffs, table-cloths, and napkins, and frequently combined with lacis to decorate altar cloths. The earliest designs are conventional diapers. Subject designs and religious emblems, however, were soon introduced, and Vavassore gives patterns of a large flower-pot, mermaid, Paschal lamb, and a double plate representing Orpheus playing to the beasts. The most influential designer, both for lacis and cutwork, was Vinciolo, the first edition of whose work was published in 1587. The second half of this edition contains

designs representing "The Seven Planets—Sol, Luna, Mars, Mercury, Jupiter, Venus, and Saturn. Four in squares of various designs, two of Amorini shooting stags and birds; Neptune and the winds, an arabesque with impresa of a column with circle

and double triangle; five borders and squares, and two 'bordures à carreaux,' diamond-shaped meshes. The interest of Vinciolo's work is that specimens of lacis are extant which reproduce his designs. In the Victoria and Albert Museum there is a specimen of lacis (Nos. 109-84) representing designs similar to those of Vinciolo. This bed-cover (sixteenth century) is composed of a series of squares, lacis, darned with representations of the months of the year, male and female heads, figures and groups. There is also a piece in the Musée de Cluny very much in Vinciolo's style.

In the second part of the edition of 1588, in his *Advertisement au Lecteur*, Vinciolo says that having promised, since the first impression of his book, to give a "nouvelle bande d'ouvrages," and not to disappoint certain ladies who have complained that he has not made "du reseau assez beau à leur fantaisie," he wished for the third time to place before their eyes many new and different patterns of "reseau de point conté que j'ay cousus et attachez à la fin de mes premières

figures." After the thirty plates already published, follow the twenty additional of "reseau de point conté," consisting of the Lion, Pelican, Unicorn, Stag, Peacock,\* Griffon, and the Four Seasons.

\* The peacock, or two peacocks, affronted, drinking from a fountain, frequently appears in early Italian lacis.



OBLONG PIECE OF LACIS PATTERNS OF BIRDS AND BEASTS AMONG TREES; A REPRESENTATION OF THE CREATION ITALIAN, SIXTEENTH CENTURY 20 IN. X 8 IN. VICTORIA AND ALBERT MUSEUM



## *Drawn Thread Work and Lacis*

"Déesse des fleurs, représentant le Printemps." Lacis was frequently combined with point coupé or reticella in the late sixteenth and seventeenth centuries, when the combination was known as *punto reale a reticella*. Elisabetta Catenea Parasole (1616) gives designs for this type of work, which made use of small squares, lacis, and was used for bed-furniture.

In comparing characteristic specimens of German and Italian lacis, and German and Italian pattern-books, we see that in the German designs eagles, and heraldic emblems, oak leaves, acorns, thistles, and hunting scenes of a North European character, are often met with; in the Italian lacis the foliage is more conventional in character. Some squares of lacis in the Kunstgewerbe Museum at Leipzig show coats of arms darned in a variety of stitches, with a raised *cordonnet* forming the outline. Some of the designs in this Museum are conventional, in others an attempt at naturalistic effects appears. Pieces of German make are frequently of a loosely-made net, and of coarse linen thread. Germany, however, in the sixteenth and seventeenth centuries was renowned for its lacis and embroidery with thread on net, of which there are several good examples in the Victoria and Albert Museum. But it is exceedingly difficult to assign a specimen of lacis to any definite country, there is but little refinement in the manner of working, and little differentiation in design. The finer qualities were, no doubt, made in Italy. A very coarse type was made in Spain; of interest from their bold and naïf designs. "Mallas" (the French *mailles*), as they were called, were made in

Spain in the seventeenth century, and are supposed to be older than the "desillados" or drawn-work, which was also largely used for bed furniture. Much lacis was produced in France under Catherine de Médicis, the patroness of Vinciolo, and the popu-

larity of the work is proved by the number of editions of Vinciolo's work printed in Paris from 1587 to 1623, and by the fact that his designs were copied.\* There are some good specimens in the Musée des Arts Décoratifs of lengths of insertions made of darned or run net. A linen cap ornamented with lacis and very fine white embroidery, in which appear eagles, is now in the Musée de Cluny, and is said to have belonged to Charles V. It was sold in 1836, from the treasure of the prince bishops of Bâle, where it had been preserved.

Italian lacis shows richer and more conventional designs than those of any other country. An angular scroll with a conventional vine-leaf is frequently met with, and curious Renaissance fantasies, tritons, terminal figures, or figures with foliated extremities, such as are met with in the decoration of the period, are combined with effective scroll designs. In Southern Italy and Sicily the influence of Oriental taste was of necessity more direct than in the north; and in a curious piece in the possession of Mr. Arthur Blackborne, a negro is represented shooting at a peacock. In other South

Italian and Sicilian lacis small skirted figures, holding up their hand (like the Boxers of Samplers), and other traditional *motifs*, are represented.



PART OF A BAND OF LACIS OF SQUARED  
DESIGNS ITALIAN, LATE SIXTEENTH CENTURY  
20 IN. x 7½ IN.  
VICTORIA AND ALBERT MUSEUM

\* The title of Jean de Glen's pattern-book, published at Liège in 1597, is borrowed from Vinciolo, and the plates are mostly drawn from his.

**The First Editions of  
Nineteenth Century Authors  
By W. G. Menzies**

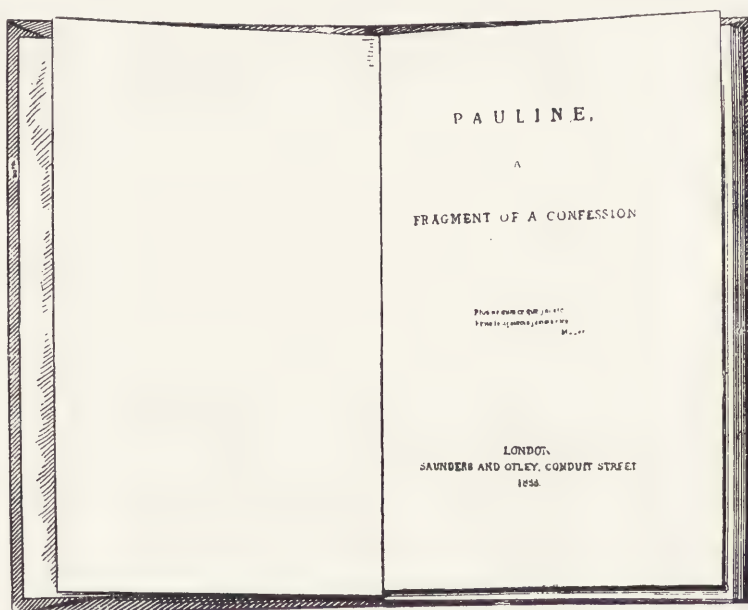
I.—ROBERT BROWNING.

[Robert Browning, born 1812, son of Robert Browning, an ardent book collector and *litterateur*. First literary effort, *Incondita*, written at the age of twelve. Issued his first published work, *Pauline*, in 1833, followed by 33 other works, the last, *Asolando*, appearing in 1889 just before his death.]

THE value of Browning's earlier works has shown a distinct tendency to rise during recent years, and a copy of his maiden effort, *Pauline*, realising £325 last season, as against £120 in 1900,

collection of the first editions of Browning's works, but if an excellent reprint will satisfactorily fill the gap, the one issued in 1886 is remarkable for its close resemblance to the original, and should be obtainable for a sovereign or so. In passing, the amateur must be warned against purchasing a copy of this reprint in the belief that it is the original. Reference to the last page should set all doubts at rest, the word "October" being in *thin italics* in the reprint.

Undaunted by the utter failure of his first book, Browning issued *Paracelsus* two years after, with his name on the title page, through Effingham Wilson. Though also a rarity, its value does



TITLE PAGE OF FIRST EDITION OF "PAULINE"

should go far to increase the interest taken in his works by collectors.

Browning's first published work, *Pauline; a Fragment of a Confession*, was issued by Saunders and Otley in 1833, when the author was twenty-one. Its reception was singularly disheartening, the little volume being practically ignored by the reviewers. One great admirer, however, Browning did have, no less a person than Dante Gabriel Rossetti, who, it is said, copied the whole of the poem from the copy in the British Museum, though at the time quite ignorant of the identity of the author. It is a small pamphlet of seventy-one pages, and of so great a rarity that not a dozen copies are known. This precludes the average collector from forming a complete

not approach that of *Pauline*, and a copy should be obtainable for from £5 to £8. It was through *Paracelsus* that Browning met the actor Macready, and the ensuing friendship led to the production of Browning's third book *Strafford* on the stage. The play, however, only ran five nights, and was then withdrawn. Longmans published *Strafford* in 1837 in wrappers, and at present its value is about £5. The original edition is distinguishable by a dedication to Macready. In 1840 appeared that wonderful poem *Sordello* from the house of Edward Moxon, a small book in brown boards, the value of which is about the same as the preceding work.

Between 1841 and 1846 the series *Bells and Pomegranates* appeared, the first six at 1s. and the last



## Nineteenth Century Authors

two at 2s. and 2s. 6d. respectively. They were : 1. *Pippa Passes*, 1841; 2. *King Victor and King Charles*, 1842; 3. *Dramatic Lyrics*, 1842; 4. *The Return of the Druses*, 1843; 5. *A Blot in the 'Scutcheon'*, 1843; 6. *Colombe's Birthday*, 1844; 7. *Dramatic Romances and Lyrics*, 1845; 8. *Luria*; and a *Soul's Tragedy*, 1846. They were all issued by Edward Moxon in pamphlet form in green covers, as the author said, for a "pit audience." Eventually they were bound up and sold as one volume, the "pit audience" showing a great reluctance to take advantage of the opportunity offered them.\*

It is the copies in the original wrappers that have the greater value, a perfect set being worth quite £20. In the original cloth they are worth £7 to £15.

These constitute the real rarities amongst Browning's works, though three very scarce pamphlets must be mentioned; they are entitled, *Cleon*, *The Statue and the Bust*, and *Gold Hair*, the first two issued by Moxon in 1855 and the last privately printed in 1864. They are little known and of exceptional rarity, all of them having a value of £7 to £10.

Browning's position as a poet was by this time established, and consequently, his subsequent works were issued in larger editions, making them more easily procurable. Their value ranges from about two guineas to about five shillings.

The following is a list of Robert Browning's other works with their approximate values attached:

BOOK.	DATE.	PUBLISHER.	VALUE.
Christmas Eve and Easter Day ... ..	1850	Chapman & Hall	25s.
Two Poems ... ..	1854	" "	25s.
Men and Women ... ..	1855	" "	25s. to 42s.
Dramatis Personæ ... ..	1864	" "	15s. to 20s.
The Ring and the Book ... ..	1868	Smith, Elder & Co.	30s.
Balaustion's Adventure ... ..	1871	" "	10s.
Prince Hohenstiel-Schwangau ... ..	1871	" "	10s.
Fifine at the Fair ... ..	1872	" "	5s.
Red Cotton Nightcap Country ... ..	1873	" "	15s.
The Inn Album ... ..	1875	" "	15s.
Aristophanes' Apology ... ..	1875	" "	10s.
Pacchiarotto ... ..	1876	" "	5s.
The Agamemnon of Æschylus ... ..	1877	" "	5s.
La Saisiaz ... ..	1878	" "	5s.
Dramatic Idylls ... ..	1879	" "	15s.
Jocoseria ... ..	1883	" "	7s. 6d.
Ferishtah's Fancies ... ..	1884	" "	5s.
Parleyings with Certain People ... ..	1887	" "	7s. 6d.
Asolando ... ..	1889	" "	5s. to 15s.

Through the courtesy of Mr. Thomas Wise, we are enabled to give a reproduction and full description of Browning's rarest work *Pauline*.

*Pauline*; / A / Fragment of a Confession. | *Plus ne suis ce que j'ai été, | Et ne le scaurois jamais être.* | Marot | London: / Saunders and Otley, Conduit Street. / 1833.

Collation: Large Duodecimo, pp. 71; consisting of: Title-page, as above (with imprint "*London: | Ibotson and Palmer, Printers, Savoy Street, Strand,*" upon the foot of the reverse), pp. 1-2; Extract from "*H. Cor. Agrippa, De Occult. Phil.*" dated "*London, January, 1833, V. A. XX.*"† (with blank reverse) pp. 3-4; and Text

of the Poem pp. 5-71. The headline is *Pauline* throughout, upon both sides of the page. The imprint is repeated at the foot of p. 71. The poem is dated at the end, "*Richmond, October 22, 1832.*" The signatures are A to C (3 sheets, each 12 leaves).

The volume is in drab paper boards, with white paper back-label bearing the single word "*Pauline.*" The leaves measure  $7\frac{1}{8} \times 4\frac{1}{8}$  inches.

The copy in the possession of Mr. Wise was once the property of Edward Fitzgerald. At the top of the fly-leaf are the words "*Kathleen from her affecte. E. F.*" in his handwriting.

Below this inscription Mr. Browning has written: "*I see with much interest this little book, the original publication of which can hardly have cost more than has been expended on a single copy by its munificent proprietor and my friend—Mr. Wise.*"

\* In the bound copies, *Colombe's Birthday* is the second edition.

† In a letter dated November 5th, 1886, addressed to Mr. Wise, Mr. Browning has written: "*V. A. XX. is the Latin abbreviation of 'Vixi annos'—I was twenty years old—that is, the imaginary subject of the poem was of that age.*"

# NOTES

So little definite history is known of the pottery of mediæval days, that anything which may throw light upon the subject should be of value to the connoisseur or collector. The Costrel or Pilgrim bottle is perhaps one of the most interesting of the pieces which from time to time have come to light. These vessels, generally made with two handles or projections through which a cord or thong could be passed for suspension round the neck, were for the most part without ornamentation. The one given in the illustration, which was dug up at Bushey, is unusual in this respect, one side being richly adorned with scroll-work, while the reverse side remains quite plain. It is of brown colour, marbled with white and beautifully glazed. The date may be roughly assigned to a period about the year 1350, and shows clearly that the potters of that day were capable of producing work of no common order.

The dimensions are : Height 8 in., length 7 in., breadth through centre  $2\frac{7}{8}$  in.; the aperture in the neck is narrow, being  $\frac{1}{4}$  of an inch.



COSTREL OR PILGRIM BOTTLE, CIRCA 1350

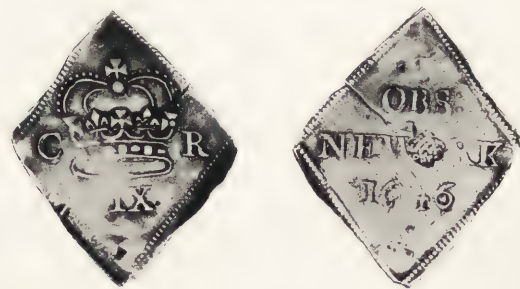


A TVG, OR THREE-HANDLED DRINKING CUP  
IN THE POSSESSION OF THE  
REV. GERALD GOODWYN

In reference to the interesting article on English siege-money which appeared in THE CONNOISSEUR of November, 1904, the accompanying illustration should prove of interest to our readers.

## A Newark Siege-piece

The coin portrayed is a siege-piece of Newark, of the value of ninepence, dated 1646, and the importance of the piece lies in the fact that it bears an impressed leopard's head, the hall-mark of the period, which proves the coin to have been struck, by the besieged, upon a piece of silver plate, probably a trencher.



NEWARK SIEGE-PIECE

Only three examples of siege coins are known bearing hall-marks; one of these was illustrated in the paper previously quoted; the second is an Ormond shilling, lately in the Murdoch collection, bearing the lion and the letter "h," the date letter for 1625; whilst the third is illustrated here.

The original of this illustration is in the collection of coins, the property of the City of Liverpool.



## Notes

SINCE writing the article on this subject, which appeared in the July number of *THE CONNOISSEUR* last year, I have seen two other examples which, so far as I am aware, are quite unpublished. I therefore venture to write a short note thereon, in that the former review may be rendered the more accurate and complete.

On reference to my former paper, it will be observed that Richard Champion, about the year 1774, that is contemporary with the return of Edmund Burke as a member of Parliament for the City of Bristol, issued a series of plaques of various descriptions made of delicate biscuit porcelain. These plaques grouped themselves into four divisions, viz., (i.) portraits, (ii.) monograms, (iii.) armorial bearings, and (iv.) flower pieces, and it is with the two latter items that we are more immediately concerned.

The example of armorial biscuit porcelain which is illustrated beneath is in the collection of Claude Ponsonby, Esq., by whose courtesy I am enabled to reproduce this unique and exceedingly interesting specimen of Champion's finest work.



BRISTOL PLAQUE BY CHAMPION

This plaque, which measures  $5\frac{1}{4}$  inches by  $4\frac{1}{4}$ , is in the original black wood frame, and has upon the back the following contemporary inscription in the handwriting of the then Duke of Portland:

"The Duke of Portland presents his compliments to the Earl of Bessborough, and has the honour of requesting, on the part of Mr. Champion, of Bristol, his Lordship's acceptance of the piece of Porcelain which accompanies this, and which Mr. Champion is desirous of laying at Lord Bessborough's feet."

This plaque, which was thus presented to an ancestor of the present possessor, bears upon it the arms of the Earl of Bessborough, surmounted by an earl's coronet and surrounded by floral sprays alike remarkable for their delicate execution and their fidelity to nature. The arms are blazoned thus: "Gules, a chevron between three combs argent."

The Duke of Portland, it will be remembered, was one of Champion's most earnest supporters in the field of ceramic art. The other specimen to which I should like to call attention is an example of biscuit porcelain which falls in class iv., and from the fact of the back-ground being tinted, resembles the plaque in the Fry collection, class iv., c. (*THE CONNOISSEUR*, Vol. IV., p. 143).

This plaque, which presents to us a basket of flowers of various kinds, together with fruit, all in very high relief, on a pale heliotrope back-ground, measures  $3\frac{1}{2}$  inches by  $3\frac{3}{4}$ , and is in my opinion one of the finest specimens of Champion's handicraft, it is in fact quite a *chef d'oeuvre*.



ARMORIAL BRISTOL BISCUIT PLAQUE





LEEDS CREAM WARE CUPS WITH LANDSCAPE MEDALLIONS

A CORRESPONDENT, interested in Mr. J. Wilson's articles on Leeds ware in *THE CONNOISSEUR* for

September and October, 1904, sends **A Leeds Cup** a photograph of two Leeds cream ware cups in his possession. The landscape medallions are hand-painted, each within a gold circle; the border shows a wreath of roses in colours; whilst within the handles is a spray of flowers in gold. All other line decoration is in the same style, only the line down the side of the handles is in blue. The title of the landscapes is written in red script under the base of the cup.

THE VOYEZ carved ivory plaque here reproduced, is from the collection of **A Voyez Plaque** Samuel Willson, Esq., jun. The reproduction is exactly the same size as the original medallion, which is of exquisitely delicate workmanship.

THE embroidered casket seems to have been a speciality of the period when Charles I. was King; many of those that have survived through intervening centuries show their date by exhibiting on their covers portraits

of that ill-fated monarch and his queen. The nuns of Little Gidding have been the accredited workers of these charming boxes, but tradition alone is responsible for such an assertion, though undoubtedly they (the Misses Collett) possessed similar caskets, one of which is even now in the hands of their descendants, and another, given by Charles I. to Mary Collett, eventually became the property of Queen Victoria.

A strong family likeness exists amongst these boxes that the writer has been privileged to see. Each one contains numbers of little drawers, the fronts of which are beautifully embroidered and, from having been kept well protected by outside doors from sunlight and the ordinary wear and tear of everyday life, are as brilliant in colour as when but just completed, thus giving an idea of what must have been the original condition of the whole casket. Though it is sad to see the dilapidated state into which some have been allowed to fall, it is a cause for wonder and thankfulness that so many exist at the present day, and that a few at all events show but little sign of their great age. Another point of similarity



A VOYEZ PLAQUE





STUART CASKET OPEN, AND SHEWING THE NUMBER OF DRAWERS AND TWO TOP OPENINGS

amongst them is the curious concealment of secret drawers that may be discovered by removing those that are self-evident and pulling out the separating divisions. In the first illustration one of these is shown just as it is emerging from the casket. In it are receptacles for rings, which point to its having been a hiding place for jewellery; there is room, too, for gold or valuable documents. The top of this casket is evidently designed for a work box. There is no concealment here—the reels, tapes and buttons of everyday life were probably kept in their various compartments. The red paper lining, of curious and uncommon hue, with stamped pattern, covering the inside of the doors and lid, is a striking characteristic of the period; it is seen in both the illustrated caskets, though the design of the stamping varies. The first casket has silk embroidery on the front of each of the drawers, whereas the outside design is entirely produced in different shades of green “purl,” very thickly and closely applied. On the lid is a sadly effaced portrait of Henrietta Maria, enclosed in an oval and raised frame of darned “purl.”

The shape of the second casket illustrated is different from the first, but is not an uncommon form of box during the Stuart period. It is an unusually large



STUART CASKET, SHEWING THE DESIGN IN “PURL” ON FRONT DOOR AND RED STAMPED PAPER LINING

specimen, measuring 13 inches across the front and  $8\frac{1}{2}$  inches in depth, whilst it stands 12 inches high. This casket seems a veritable *multum in parvo*, having spaces set apart for jewellery, writing materials, sewing utensils, and religious or other books. At the bottom is one long drawer, above it are four smaller ones, and behind these two jewel or secret drawers, made on the same principle as before described. The box then opens, showing a large space in the middle and three divisions on either side, in two of which are bottles of apparently not very thin glass, but of extraordinary lightness. These, it may be supposed, held ink and sand. Three deep wells occupy the upper part, one uncovered and the others with folding lids, meant, it is said, to contain religious books. The casket opens again higher up, disclosing divisions for reels and needlework materials, and the lid is lined with the stamped red paper already alluded to.

The embroidery on this specimen is worked in curiously long stitches with floss silk, the parchment foundation and traced design showing plainly in many places where the silk is entirely worn away. The figures of a cavalier and his lady, presumably Charles I. and Henrietta Maria, adorn the front doors; other figures decorate the top, and a



STUART CASKET, SHEWING PORTRAITS SUPPOSED TO BE OF CHARLES I. AND HENRIETTA MARIA

variety of birds, flowers, tents and castles are introduced in little panels all over the box. This is altogether a charming casket and in wonderfully good repair considering that the owner has but lately become aware of its value.

That the embroidery on these old boxes is near akin to many of the needlework pictures so popular a craze with collectors at the present day is very evident; the stitchery bears close resemblance, and even the subjects are often alike. Doubtless the same hands were employed for both—clever hands they must have been to produce work so fine and so lasting.

FEW know so well as the writer what the treasures of this collection are, for the room which was designed for its reception is practically closed to the public. Known locally as "The Cottonian Library," Plymouth it was given in 1850 by William Cotton to the "Three Towns," as Plymouth and her companions are called. The donor supposed, no doubt, that funds sufficient to provide for its maintenance would be forthcoming, but as a fact there are none. The catalogue, compiled by Llewellynn Jewitt, a writer well known in his day, was published in 1853, and is now unobtainable. The public, under the rule which was framed for our comfort when the place was declared open, is admitted on Monday only, and may be represented in the course of the year by one or two strangers, who, because there is no one in charge, can see nothing but locked-up cupboards and cases. Some disclosures about their contents may be made later, with the object of making Plymouth the envy of other municipalities, but space is limited here, and must be devoted to saying a little about the origin of the collection. A notable sale, since it lasted twenty-one days, was that of the collection of Charles Rogers, an amateur of the eighteenth century, whose portrait was painted by Reynolds, but even after the sale there remained to be left, in 1784, to the father of William Cotton, the treasure they have in Plymouth—a collection chiefly of prints which must be of extraordinary value now. What is most to be feared is its deterioration, not so much from neglect, which is bad, but from those "Enemies," active and passive, of everything printed on paper concerning which Mr. Blades

wrote so feelingly. Since these in the course of a few years may do irreparable damage, it should be somebody's business to see to it.—  
FROM A CORRESPONDENT.

WE can only find terms of the highest praise for the magnificent portfolio of facsimile reproductions from pictures by Sir Joshua Reynolds at Althorp House which has just been published by Mr. Franz Hanfstaengl. These plates, the engraved surface of which averages 15 in. by 11 in., and which are mounted on boards measuring 29½ in. by 23 in., are the nearest approach to a perfect rendering of the originals that has ever been achieved. Several of these pictures, such as the *Lady Ann Bingham*, have supplied the models for certain well-known eighteenth century colour engravings, but the colouring in these early prints, charming and dainty as it is, is merely conventional, and does not attempt to reproduce the full, rich palette of the artist.

Mr. Hanfstaengl's photogravures, printed *à la poupée* in colours, are in this respect far superior, not only to these treasured old engravings, but also to all that has been done by modern chromolithographic and typographic processes. Photography ensures in the first instance an absolutely faithful copy of the original—not only of the actual picture, but of the texture of the canvas and paint, of every crack and brushmark. The next step is to make sure of the right colouring, which, owing to the impossibility of moving the originals to the printing works, necessitates the faithful copying of the pictures by a reliable artist, so that these copies have to serve in their turn as guides to the printer. Even then the process is so difficult, that on an average not more than one copy can be printed in a day.

Under these circumstances, and considering that only one hundred impressions will be made of each subject, it is hardly surprising that the price for the set in a tasteful art cloth, post folio, has been fixed at forty guineas. The pictures reproduced are the following: Sir J. Reynolds's own *Portrait in Academical Robes*; *Lavinia, Countess Spencer*; *Lady Ann Bingham*; *Lavinia, Countess Spencer, and her Son, John Charles, Viscount Althorp*; *Lavinia, Viscountess Althorp, 1782*; *Frances, Marchioness of Camden*; *Georgiana, Duchess of Devonshire*; *John Charles, Viscount Althorp, aged four years*; *La Maréchale de Muys*, *Angelica Kauffman*, and *Henrietta Frances, Countess of Bessborough*.





SARAH KEMBLE (MRS. SIDDONS)  
"THE TRAGIC MUSE"  
From the Drawing by John Downman, A.R.A.

THE UNIVERSITY OF CHICAGO  
PRESS  
CHICAGO, ILLINOIS 60607  
U.S.A.



## Notes

In conclusion, it should be stated that the printing in this case is by no means a mechanical process. Each plate has to be practically painted in by hand, with constant reference to the original, or in this case the artist's copy of the original, and many prints have generally to be rejected before a perfect result is achieved.

By kind permission of Mr. Arthur Sanderson, of

*Watering Place, Norwich*, by Crome, is also a large and important canvas, very rich in colour, and solidly painted.

AN Exhibition of humorous mezzotints will be held at the Leicester Galleries, Leicester Square, during the month of December, the Private View having been fixed for December 3rd. Articles on the



GIBRALTAR WATERING PLACE, NORWICH  
(BRADFORD EXHIBITION)

BY CROME

FROM THE COLLECTION OF MR. A. SANDERSON

Edinburgh, whose magnificent collection of old  
Two Pictures from the Recent Bradford Exhibition  
Wedgwood has been the subject of a special article in an early Number of THE CONNOISSEUR, we are enabled to reproduce two pictures in his possession, which have lately been shown at the Bradford Exhibition, where they have excited much interest. The portrait of *Mrs. Hay*, by Raeburn, is one of the finest examples known by this master. Natural in pose and beautiful in arrangement, it is painted in that large, thin manner that preceded his accentuated use of the square brush touch. It was painted about 1805. *Gibraltar*

subject of humorous mezzotints appeared in THE CONNOISSEUR for November, 1903, and November, 1904.

THE future queen of tragedy, Sarah Kemble, who, as the famous Mrs. Siddons, was to acquire the most eminently elevated reputation in the annals of the stage, made her first appearance on this motley scene June 13, 1755, under lowly auspices, being born at an obscure public-house in Brecon, in which town, twenty years later, her youngest brother, the elegant and impressive future stage hero, Charles Kemble, also earliest appeared on this mortal stage.



PORTRAIT OF MRS. HAY BY RAEBURN  
FROM THE COLLECTION OF MR. A. SANDERSON  
(BRADFORD EXHIBITION)



## Notes

At the time when Sarah, the first, and, as regards genius, the most illustrious of the Kembles' quiverful of twelve children was born, her parents were itinerant players, following their persevering course of a well-worked "circuit," wherein the gilding was pinchbeck, the work arduous, the pittance pitiable, and means sordid. The father, Roger Kemble, albeit an ambitious aspirant, a lover of learning, and, later, professor of the art of elocution, at the date of Sarah's birth, was the manager of a small obscure company of strollers, and he had commenced the romance of his struggling career by persuading his inamorata to elope with him from the paternal fold, which naturally happened to be her father's company of strollers.

Mrs. Roger Kemble was the daughter of a stage-veteran, Manager Ward, who, in like fashion, had commenced life on the boards, playing with the great Betterton as a child. Later in his course he appeared at the head of a circuit, and young Roger Kemble, as a poor stroller, and poorer actor, according to Ward's verdict, came under his direction. Manager Ward was irate and incensed at the stolen match with Kemble, but revenged himself, with fine irony, upon his daughter's imprudent passion. He had solemnly impressed upon his girl "never to marry an actor," and, said he, "Kemble will never be that!"

Mrs. Siddons's professional associations are thus ingeniously spread, by Dr. Doran's summary, over a comprehensive epoch of dramatic history: "Her grandsire (Ward) acted under Betterton and Booth; her parents had played with Quin; she herself fulfilled a professional career, which commenced with Garrick, and ended with her performing 'Lady Randolph' to Mr. Macready's 'Glenalvon.' When I add to this record that she saw the brilliant but chequered course of Edmund Kean nearly to its close, and witnessed the *debut* of Miss Fanny Kemble, her niece, the whole history of the stage since the Restoration seems resumed therein."

The Kemble children, born of this theatrical stock, for the most part found their way on to the Thespian boards almost as soon as they could speak; Sarah, John, Stephen, and Elizabeth may be said to have commenced their respective lives on the stage itself.

The wooings of Sarah and her mother, Miss Ward, are stories which repeat each other. It was at Wolverhampton, in 1773, that Sarah Kemble, a promising and impassioned young actress, always first and greatest in her parent's company, while performing a wide range of characters, from "Mad" Nat Lee's heroines in tragedies to "Rosetta" in *Love in a Village*, met on the stage, where her life was spent, a poor player and obscure aspirant, an ex-apprentice from Birmingham, Henry Siddons, to whom had been

entrusted the part of "Young Meadows." There must have been some merit in the youth, for he gained the affections of the manager's "prodigy" daughter. Between the pair was true affection, but Kemble, who had himself performed a precisely similar exploit, and under the same circumstances, did not intend his example to become a precedent, and was adamant. The country audiences sympathised with these simple lovers, and applauded Siddons, who, thus encouraged, rashly introduced his love-lorn woes into a comic song on his benefit night, and deservedly had his ears boxed by Mrs. Kemble for his pains on leaving the stage. The lovers showed their sense of this indignity by leaving the company. Sarah was offered a position with the Greatheeds of Guy's Cliff, Warwick, as companion and lady's-maid, where her congenial employment, at ten pounds per annum, was to read plays to the master of the house, who had a taste for dramatic literature.

As a persevering wooer, Henry Siddons ultimately earned his reward, though Roger Kemble, who looked for his Sarah's triumph, opposed his daughter throwing away her hand in marriage on a poor player. Sarah retired from her friends at Guy's Cliff to become Mrs. Siddons, the marriage taking place at Trinity Church, Coventry, November 6th, 1773. The name of Mrs. Siddons was henceforth to figure in playbills as a star of the first magnitude, and to be remembered as long as interest survives in theatrical traditions.

Her reputation was quickly established; her performance of the part of "Belvidera" at Cheltenham lifted up her future fame. Lord Ailesbury reported her success to Garrick, and "Parson Bate" Dudley, of the *Morning Post*, a great authority on theatrical matters, came down on a special mission to report on her talents as Garrick's envoy; he was so impressed by her "Rosalind" that she was secured for Drury Lane at five pounds per week, and, on the scene of her greatest subsequent triumphs, she made her first appearance as "Portia," "by a young lady," December 29, 1775. She appeared thrice in all with David Garrick, who was then seeking retirement; the last performance, June 5, 1776, as "Lady Anne" to Garrick's *Richard III.* was given in the presence of the royal family. Five nights later, the light of the English drama took leave of the stage. Strange to relate, Sheridan, who succeeded to the management of Drury Lane, overlooked Mrs. Siddons's great powers and the distinguished lady was not re-engaged, an error of judgement for which Sheridan made ample amends subsequently.

Mrs. Siddons returned to the provinces with the ambitious intention of carrying all before her, and, feeling her own genius, quickly obtained popular

recognition. Play-loving York accepted her as perfection, and fashionable Bath enthusiastically confirmed this verdict of the great northern criticism. But the claims of the metropolis, in 1782, proved stronger than her predilections for the stately Bath, and she returned to the centre to retain the empire of the tragic stage in unrivalled supremacy for thirty years, until, in 1812, her increasing bulk compelled the "Queen of Tragedy" to retire into private life. She bade farewell to the stage, with which her name is thus conspicuously identified, playing "Lady Macbeth" for her final character, thus beginning and ending her London theatrical career with the text of the Bard, whose plays she best interpreted and loved.

In regard to her portraits, Sir Joshua Reynolds rejoiced in the acquaintanceship of the famous *tragedienne*, and was honoured by painting her in several versions of one of his acknowledged finest and best esteemed pictures. Taking his distinguished sitter by the hand, the courtly knight led her up to his platform with the speech: "Ascend your undisputed throne; bestow on me some idea of the Tragic Muse." The result is the well-known masterpiece. The portrait of Mrs. Siddons, here reproduced, drawn by John Downman, A.R.A., for the adornment of the Duchess of Richmond's private theatre at Privy Gardens, is one of the most fascinating likenesses of the gifted lady; it belongs to the same period of her

brilliant career as the *Tragic Muse*, and loses none of her charm; it is probably the least theatrical of all the portraits, though an attractive likeness of the great actress, and expressly delineated for embellishment of a theatre. For personal vivacity, speaking intelligence, and winsome grace, it is vastly in advance of the numerous familiar representations of the historical *tragedienne*, proving that the artist had the discrimination to appreciate the most favourable traits of his sitter, who, in private society, could be as agreeably lively as the best when the weighty robes of tragic grandeur were cast aside for the nonce.

THIS fine specimen of furniture of the fifteenth century period is a well preserved example. The delicacy

**A Carved Oak Cupboard**

of the panels leaves little doubt that it is a specimen of the best period of English carving. Several of the panels shew the Fleur de Lys and the English rose, each containing a coronet beneath an ogee arch enriched with tracery. The central pilaster is surmounted by an angel standing beneath a canopy, and the four panels on each side are filled in with "linen" ornaments. The hinges and lock are of wrought iron, the moulded cornice being relieved by small rosettes. It measures 5 ft. in length, 4½ ft. in height, and 2 ft. in depth, and is in the private collection belonging to Mr. Henry Roche, of Brompton Square, S.W.



CARVED OAK CUPBOARD    ENGLISH, FIFTEENTH CENTURY



## Notes

WILLIAM BLAKE, by Irene Langridge (G. Bell & Sons), is alike a deeply interesting psychological study and a piece of expert criticism,

**William Blake**

**By Irene Langridge**

in which the authoress proves herself to be thoroughly in touch with the mystic, dreamy, poet-painter, who lived in the world but was never of it, caring nothing for material comfort or for physical beauty, and looking upon himself as a mere medium for the transmission of spiritual revelations. Yet this seer of visions, as Mrs. Langridge justly says, "was the herald and forerunner of the poetic renaissance of the nineteenth century," and though he himself would have indignantly repudiated any such idea, there can be little doubt that he, in a certain sense, inaugurated the new departure in decorative illustration that has resulted in such a remarkable advance. Even when a mere student at the Royal Academy, where he came into contact with the prejudiced and conservative keeper,

to the public. Four biographies did, it is true, appear soon after the artist's death, each dealing with the subject from a different point of view, and the main facts in them were collected in 1895 into a small volume, now out of print, by Mr. Ralph Richardson, who has placed his work unreservedly at the disposal of Dr. Williamson, and in 1898 Mr. Nettleship, whose talent to some extent resembled that of Morland, contributed to the *Portfolio Series* of Messrs. Seeley an appreciation of his famous predecessor. It has been, however, reserved to Dr. Williamson to reconstruct the environment of the versatile, but, alas! dissipated master, who, but for one fatal flaw in his character, laying him peculiarly open to certain temptations, would have taken the very highest rank among the men of his day. The melancholy story of a life that opened under the brightest auspices, and closed prematurely in circumstances of the deepest gloom, is told with rare tact. Full force is given to the extenuating circumstances that to some extent condone the errors



ENGRAVED BY BLAKE IN 1810, AFTER HIS OWN "FRESCO" OF THE CANTERBURY PILGRIMAGE (G. BELL & SONS)

Moser, he rigorously asserted the right of an artist to independence, and in his earliest productions there is an individuality of extraordinary force. In eloquent language Mrs. Langridge tells the romantic story of Blake's strenuous, self-denying life, cheered and sustained by the devotion and sympathy of his wife, who was in the truest sense a companion meet for him, and in her critical examination of his work—of which a very large number of typical examples supplement her text—she shows a remarkable insight into its technical peculiarities as well as its psychical qualities.

LOVERS of the beautiful and poetic work of George Morland, who interpreted animal life in the country as

**George Morland**

**His Life and Works**

**By Dr. G. C. Williamson**

none of his predecessors had done, will welcome the appearance of Dr. Williamson's richly illustrated *Monograph* (G. Bell & Sons), in which is gathered up into one consecutive narrative all the information hitherto scattered in rare books, inaccessible, as a general rule,

that were the result rather of weakness than of any real depravity of character, and the golden thread of the art development of the gifted young artist is carefully traced from beginning to end. The biography is supplemented by an able criticism of the technical peculiarities of Morland's work, and a short but valuable chapter is added on the engravers who were inspired by him. The numerous collotype reproductions, which do not in each case do justice to the originals, of typical works include many in private possession as well as the chief examples in public collections and six of the famous *Lætitia Series*, after the coloured engravings of J. R. Smith.

ON the occasion of Mr. Nico Jungman's recent exhibition at the Leicester Galleries, we have already

**Holland**

**By Nico and**

**Beatrix Jungman**

referred to the series of paintings which illustrate this volume. Perhaps it would be more exact to say that the pictures are illustrated by the text and form the *raison d'être* of this book, as of all the preceding volumes of Messrs. A. & C. Black's series.

Those whose knowledge of Holland depends solely on the low-toned pictures of Israels, J. Maris, Mesdag, Bosboom, and the host of their followers—grey, cloudy landscapes, stormy, muddy seas, and gloomy interiors—may be surprised at Mr. Jungman's joyous richness of colour; but those who have travelled in Holland will appreciate his freshness of vision, which renders things as they appear to him. For his idea of Holland is as right as that of Maris. It is merely a question of selection. The one searches for colour, the other for tone, and in Holland both can find what they want. Mrs. Jungman's share in the work has the attractiveness as well as the faults of a novice's effort: the freshness of youthful enthusiasm and the lack of cohesion caused by inexperience.

IN his preface to the original edition of *The Microcosm of London*, issued in 1808, Rudolph Ackermann, the publisher,

**The  
Microcosm  
of London**

lays particular stress upon the fact that the plates illustrating the work are the combined efforts of two artists, Mr. Pugin and Mr. Rowlandson, the architectural part of the subjects by the former and the figures by the latter. And it is to these plates that this remarkable work owes its value, giving, as they do, so correct a presentment of London as it was a hundred years ago. Originally issued in monthly parts at £13 13s. od., the value has increased greatly of recent years, and at present the price in the auction room is about £27, with every prospect of an early increase. It is therefore with pleasure that our readers will learn that a carefully executed reprint has just been issued by Messrs. Methuen, which, though slightly smaller than the original issue, contains the complete work, including all the plates and excellent reproductions of the finely engraved title-pages.

"From grave to gay, from lively to severe," the work includes almost every building of importance and every variety of character that is found in the great metropolis, the latter giving ample scope for the able pencil of Rowlandson.

It is unnecessary to recall here, all the tasteful plates and flattering descriptions of the different London features portrayed, but it is interesting to read the article devoted to the description of Rowlandson's famous plate, Christie's Auction Rooms, and to contrast the inducements then used by the auctioneer to dispose of his goods with the calm air almost of indifference now displayed in the well-known rooms in King Street. What would connoisseurs' and dealers' feelings be at the present time if greeted with "A-going for five and forty—nobody more than five and forty—Pray, ladies and gentlemen, look at this piece!—quite flesh and blood, and only wants a touch from the hand of Prometheus, to start from the canvas and fall a-bidding!" Then as now in the sale room, to quote the writer, "all living genius was discouraged, or only found patrons in the dealers if they would condescend to manufacture for them Raphaels and Claudes, Correggios and Salvator Rosas."

The work, which is in three volumes, contains 104 coloured plates, and is issued at three guineas.

THE new volume of *Book Prices Current* contains a larger number of items than usual, though the average result in money value is lower than in any year since 1896. It contains the usual notes on rare books, tables, also two indices of subjects and titles. It is, as usual, published by Mr. Elliot Stock.

WHILST reserving for a future issue a full review of this remarkable work, published by Messrs. T. Agnew & Sons, we have no hesitation in briefly stating here, that this book, based as it is on such direct evidence as was supplied by the documents secured by Mr. Humphry Ward at Miss Romney's sale in 1894, will be unquestionably the "last word" on the subject.

**Romney by  
Humphry Ward  
and W. Roberts**

## Books Received

- Plays of Shakespeare*. "King Henry V.," "Julius Caesar," "Pericles," "Taming of the Shrew," "King Henry VI., Parts 1, 2, and 3," "Much Ado about Nothing," by George Brandes. (W. Heinemann.) 6d. net each.
- Corot*, by Ethel Birnstingl and Alice Pollard, 2s. 6d. net; *Ackermann's Microcosm of London*, 3 vols., £3 3s.; *A Little Gallery of English Poets*, by H. C. Minchin, 2s. 6d. net. (Methuen & Co.)
- Alphabets and Numerals*, by A. A. Turbayne. (T. C. & E. C. Jack.) 10s. 6d. net.
- Thomas Gainsborough*, by Sir Walter Armstrong, 3s. 6d. net; *Pictures in the Tate Gallery*, by C. Gasquoine Hartley, 12s. 6d. net; *Gerard David*, by W. H. James Weale, 3s. 6d. net; *Rossetti*, by F. G. Stephens, 3s. 6d. net. (Sceley & Co., Ltd.)
- How to Identify Portrait Miniatures*, by Dr. Williamson, 6s. net; *Samuel Cousins*, by Alfred Whitman, 25s. net. (Geo. Bell & Sons.)
- The Liverpool School of Painters*, by H. C. Marillier, 10s. 6d. net; *Indian Art*, by Sir George Watt, 12s. net. (John Murray.)
- Handbook of Lithography*, by David Cumming. (A. & C. Black.) 6s. net.
- English Porcelain and English Earthenware*, by A. H. Church. (Board of Education.) 2s. 3d. net each.
- The National Gallery*, by Gustave Geoffroy. (Warne & Co.) 25s. net.
- The Artist's Life*, by J. Oliver Hobbes. (T. Werner Laurie.) 2s. 6d. net.
- Great Pictures in Private Galleries*, Part 1. (Cassell & Co.) 7d. net.
- The Artist Engraver*, Part 4. (Macmillan & Co.) 7s. 6d. net.
- The Reliquary and Illustrated Archaeologist*, Edited by J. Romilly Allen. (Bemrose & Sons, Ltd.) 12s. net.
- Furniture Styles*, by Herbert E. Binstead. (The Furniture Record Ltd.)
- Biographical Dictionary of Medallists*, Vol. 2, by L. Forrer. (Spink & Son, Ltd.)



## Forthcoming Books

THOUGH *Omar Khayyam's* rhapsodies in praise of wine, love and all mundane joys now receive their due meed of appreciation in England, the reception given to Fitzgerald's admirable translation was singularly disheartening. When issued in 1859 it was practically ignored by both the press and the public, and of the 250 copies printed, the disappointed translator presented the majority, about 200, to his publisher, Mr. Quaritch. The gift proved a white elephant, an attempt to sell them even for a few pence proving a dismal failure. Now editions both modest and sumptuous follow each other in close procession, and the first edition is a much desired volume amongst collectors. In fact only a few copies appear annually in the sale room, then realising £30 to £35. Our readers, whether they be bibliophiles or book collectors, will therefore be interested to learn that Messrs. Gay & Bird will publish in December a reprint of this first edition, which will be enhanced by twelve black and white drawings within Persian borders, by Norman Ault.

Disraeli in his well-known *Commentaries* upon King Charles the First, wrote:—"As we pursue the King's marches from place to place on his way to Newmarket, and afterwards to his palace at Hampton Court, we discover that even to this day tradition has preserved in those mansions which still exist some memorial of his residence—something which was said or done." This passage first suggested to Mr. Allan Fea a work which would throw some light upon that period when the unfortunate monarch's misfortune developed the most noble traits of his character and those of his loyal subjects, whose one thought appears to have been loyalty to the House of Stuart. The work, which is entitled *Memoirs of the Martyr King*, and will contain over one hundred photogravure portraits and other illustrations, is limited to 400 copies. The publisher is Mr. John Lane.

Mr. Percy Fitzgerald has written a *History of the Garrick Club*, which will be published shortly by Mr. Elliot Stock. It will give many entertaining stories concerning well-known members of the Club, and incidents which have happened within its walls, and will be illustrated by portraits of former members of note and celebrated characters alluded to in the work.

The old Garrick Club was established in 1831, and amongst its former members were Barham of *Ingoldsby Legends* fame, Bentley the publisher, Theodore Hook, Kemble the tragedian, and Robins the famous auctioneer.

Originally published in America, Dr. Wilhelm Lubke's *Outlines of the History of Art* will shortly be issued by Messrs. Smith, Elder & Co., edited, revised, and largely re-written by Mr. Russell Sturgis. The work is to appear in two volumes, and will be copiously illustrated.

From time immemorial the Far East has been the enchanted region of travellers' tales, and, although many other Oriental nations have yielded up the secrets of their history, Burma to a great extent is still invested with the glamour of romance, and of the mysterious

unknown. Amongst those who have come under the spell of this fascinating land is Mr. V. C. Scott O'Connor, the present Comptroller at Assam, who is just issuing through Messrs. Hutchinson & Co. a record of his life and travel there. The work is entitled *The Silken East*, and consists of two large volumes, with over 400 illustrations, of which 20 are in colour.

"I have been studying," said Mr. Hamerton in 1894, "the works of Rembrandt's immediate predecessors and contemporaries in etching, with a view to understanding his relative position more accurately. The result has been only to deepen my sense of the master's incomparable greatness, of his sterling originality, and especially of that wonderful quality in him by which he does not belong to the seventeenth century, but quite as much to the closing years of the nineteenth. In like manner, when it comes, he will be at home in the twentieth century, and in many another after it."

Much has been done, since those words were written, to spread the great etcher's fame through the many reproductions of his plates that have been published. The art of reproduction, however, is a very modern one, and has only recently attained perfection.

It is therefore to be presumed that *The Etchings of Rembrandt*, by P. G. Hamerton, with fifty facsimiles in photogravure, that Messrs. Seeley is issuing, will be superior to any hitherto produced.

Mr. Hamerton was specially qualified to write on the subject from his intimate practical knowledge of the technicalities of etching. His valuable essay was highly appreciated at the time of its appearance; and Mr. Campbell Dodgson has now added to it a complete annotated catalogue of all Rembrandt's etchings, embodying the latest conclusions of the best critics.

The edition is limited to 250 copies, of which only 225 are for sale. Each copy will be numbered.

A new work on *The Castles of Ireland*, by C. L. Adams, is in the press, and will shortly be published by Mr. Elliot Stock. It will contain much interesting historical information derived from research in sources hitherto inaccessible, also from family documents and facts supplied by the owners of the castles. It will be fully illustrated with original sketches by Canon O'Brien, Incumbent of Adare.

Mr. T. Werner Laurie will shortly publish *The Queen's Progress*, a volume of Elizabethan sketches by Professor Felix Schelling. They are concerned less with repetitions in new form of old and familiar figures than with an attempt to present those specious times under some of their more interesting side-lights. From the title-essay, which describes the sumptuous entertainments which were offered to Queen Elizabeth on her "progresses" through her realm, to Ben Jonson's pedestrian journey to the North, and the grant to him by the admiring Scots of the freedom of Edinburgh, the reader is in the midst of the busy and multifarious Elizabethan world.

None can know an age like those who have lived in it, and hence in these journeys through the byways of a partly forgotten past, both the words and the pictures of the time best speak of it. The illustrations are all

## The Connoisseur

reproduced from contemporary portraits, cuts or other memorials of the time, and the typography and binding are attractively suggestive of the Elizabethan Period.

Early in the new year Mr. Murray is issuing a work entitled *The Royal Academy and its Members*. The volume is the combined work of the late J. E. Hodgson, R.A., and Mr. F. A. Eaton, M.A., Secretary of the Royal Academy, and will be a history of the institution from 1768 to 1820. It will be illustrated with portraits.

The third volume of *The Arts in Early England*, by Mr. G. Baldwin Brown, M.A., will deal with the decorative Arts of the Anglo-Saxon period. The publisher is Mr. Murray, and it will appear in January.

Mr. Gerald Fothergill has compiled a *List of Emigrant Ministers to America, 1690 to 1811*. The list, which is gleaned from various official documents, comprises the names of those ministers and schoolmasters who received the King's bounty for the passage to the colonies, including America, Canada, and the West Indies, during this period. It contains notes and an explanatory Introduction, and will be published by Mr. Elliot Stock immediately.

Messrs. Macmillan have in the press for immediate publication *A Grammar of Greek Art*, by Dr. Gardner, Lincoln Professor of Classical Archæology in the University of Oxford.

Unique at least in one respect are the *Reminiscences of Henry Angelo and his "Pic-nic"*—their admirable fitness for extra illustration. The intimate friend of many of the famous artists of his time, and living in the golden age of English portraiture and engraving, the illustrated edition of his works, which is shortly to be published by Messrs. Kegan Paul, Trench, Trubner & Co., Ltd., will include plates by such great illustrators as Sir Joshua Reynolds, Romney, Cosway, Bartolozzi, Rowlandson, and Morland. Of the sixty or more mezzotints, stipple engravings, and photogravures which will illustrate the volumes, over forty will be in colours.

Lord Howard de Walden has written an introduction dealing with Angelo as a master of fence, and the volumes will also contain notes on the illustrations by Mr. Joseph Grego, from whose collection they are reproduced. The ordinary edition is limited to 1,000 copies, and there will be an *édition de luxe* consisting of 72 copies.

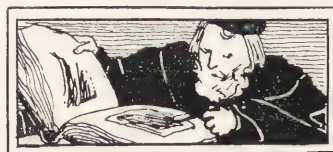
A popular edition of *The Smith Family*, by Mr. Compton Reade, is to be published by Mr. Elliot Stock. It furnishes a popular history of most branches

of the family, from the fourteenth century downwards, and contains many historical pedigrees.

Lovers of art and lovers of sport will be equally interested in two books shortly to be issued. *The Autobiography of a Stage Coachman* has long been a classic of the road, and in its original form has become very scarce. Messrs. Kegan Paul have done a real service in re-issuing a limited edition, with 42 coloured plates, after celebrated coaching artists of the early nineteenth century, such as Pollard, Cooper Henderson, Havell, Newhouse, Rowlandson, and Vernet. The illustrations have the delicacy and brilliancy of the magnificent originals. The same firm is issuing the well-known *Sporting Repository* of 1822, with 22 coloured plates, including five very scarce examples of Alken's finest work, and three others from the collection of Mr. Joseph Grego, which did not appear in the original. These two books should be in every book collector's library.

Messrs. Macmillan are about to publish, as the second volume of the papers of *The British School of Rome*, a series of 168 hitherto unknown sixteenth century drawings of Roman buildings, both classical and mediæval. The collection is preserved in the Sloane Museum in Lincoln's Inn Fields, having been bought by Sir John Sloane at Robert Adam's sale in 1818. The drawings consist for the most part of plans, elevations, and architectural details, and furnish valuable, and often unique, records of ancient buildings which have since disappeared, and provide also much entirely new evidence in regard to contemporary edifices. Their importance is, indeed, such that it has been decided to publish the whole of them in facsimile, and 170 collotype plates have been prepared by MM. Berthand Frères, of Paris. They will be accompanied by an introduction, descriptive commentary, and appendices by Mr. Thomas Ashby, jun., M.A., F.S.A., Assistant Director of the School.

Of the fine work of art dealing with the Royal Collection of Prints at Amsterdam, which is published in a limited edition in this country by Messrs. Williams and Norgate, the second part is just coming out. These drawings by Old Masters of the Dutch and Flemish Schools form a splendid treasury of Art which no lover or student of Art can afford to pass by. The reproductions are marvellous facsimiles and hardly distinguishable from the originals. Mr. E. W. Moas, deputy director of the collection, has written the text to accompany the book, and Mr. Lionel Cust, the Director of the National Portrait Gallery, and Surveyor of the King's Pictures, has contributed an exceedingly interesting introduction.







Printed for & sold by Curington Bowler.

Nº 69 St. Paul's Church Yard London.

See the well instructed Fair,  
 Trained by fond maternal care;  
 Cultivate an useful art,  
 And to Beauty grace impart

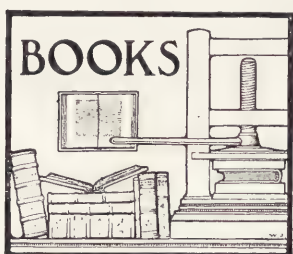
## INDUSTRY.

Industry, the source of wealth,  
 Guide to happiness and health,  
 Forms her for domestic life,  
 Pleasing omen of a Wife.

(See article on "The Series of Humorous Mezzotints," page 177, No. 39, Vol. X.)



THE auction season, already quoted as that of 1903-4, seemed hardly to have closed before the new one, which



will terminate with the last days of July next, was formally opened by Messrs. Hodgson, on Oct. 4th, fully a fortnight before its time, if precedent counts for anything in these matters. We say "formally" because the sale was of little importance in itself,

and served rather as a reminder that the vacation had come to an end than any really useful purpose from our point of view. Nevertheless there were one or two books that may be briefly referred to, notably two pieces by Stevenson, which will assuredly afford food for reflection.

One of these was the well known *Father Damien: an Open Letter to the Rev. Dr. Hyde, of Honolulu*, privately printed at Sydney in 1890. Only 25 copies of this first issue were printed, and then the letter was sent to the "Scots' Observer," and after appearing in that journal (Nos. 76 and 77) was printed at London, again in pamphlet form, but this time in a chocolate-coloured wrapper. The "Open Letter" sold on this occasion belonged to the scarce first issue, and though it contained several corrections in the handwriting of the author, realised no more than £3 9s. We do not know whether this was the copy that realised £41 in April, 1899, but should not be surprised to hear so bad an account of its rakish progress, seeing that later in the same year a soiled, imperfect, and otherwise bad copy brought as much as £21 10s., and that the pamphlet has been "going down" ever since. Five or six years ago the Stevenson "boom" was at its height, and hardly any price appeared to be too high for many of these works which, though valuable as mementos of a great writer, are, after all, only curiosities.

The other Stevenson relic, which realised £4 4s., was privately printed at Amsterdam, under the title *Objects of Pity: or Self and Company, by a Gentleman of Quality*. This is a reply to *An Object of Pity: or the Man Haggard*, of which a few copies were privately issued by Lady Jersey at Sydney during the summer of 1892. The two pieces in their original parchment wrappers sold so recently as June, 1902, for £22 10s. at Sotheby's, so we

see another dreadful fall, this time within a period of considerably less than three years. It must not be supposed that Stevenson suffers any loss of prestige by reason of these untoward circumstances, or that he stands alone in his decline as it is gauged on the market. In many cases, especially where early editions are concerned, the prices habitually paid for an author's works constitute an index to his literary reputation as it is at the time, but that is not invariably the case. Collectors are not always critics. Very often they are led, so to speak, by the nose, and become enthusiastic in battalions.

On Oct. 7th, Messrs. Knight, Frank & Rutley held a sale at their galleries. That, too, contained little of importance, the only really interesting volume being a copy in old calf of *The Art of Cookery, by a Lady*, 1747, folio, which realised £10 15s. We are assured that only the other day a fine old edition of this work was picked up in Farringdon Street for 6d., and everybody knows G. A. Sala's "find" of a good copy of this edition in the New Cut for 1s. Mrs. Glasse, the author of this book, was the wife of a Carey Street attorney, though it has before now been put to the credit of Dr. Hill, a physician. At a dinner given by Dilly the publisher, in 1778, the claims of Hill were enlarged upon and advocated, much to the satisfaction of Dr. Johnson, who observed, "This shews, Sir, how much better the subject of cookery may be treated by a philosopher." But Mrs. Glasse, and not Dr. Hill, was doubtless the author, and Johnson's scientific cookery book, which he proposed to write and sell to Dilly on the strength of an erroneous supposition, never came out. It was a question of "First catch your hare," a phrase attributed to but not to be found in *The Art of Cookery, by a Lady*.

Messrs. Hodgson's sale of Oct. 12th and following days comprised a large number of books of ordinary occurrence for the most part. Some 20 volumes of Dickens's novels, all original editions, sold for £18, but then they had all been uniformly rebound in polished calf extra, gilt edges, another instance of what results from doing even an improper thing well. These books ought not to have been rebound, and the edges ought not to have been cut and gilt. The same remarks apply to a copy of Apperley's *Life of a Sportsman*, 1st ed., 1842, with the 36 coloured plates by Alken. That had been rebound in morocco extra, with gilt edges, and brought £13 instead of £30 or even more, as it would have done had it been in its



## In the Sale Room

original blue covers. This is a very scarce work when in anything like condition. Strangely enough most examples have some of the illustrations cut round and mounted as though an epidemic of mutilation had become concentrated in this particular work. Of far greater importance, however, than any book hitherto mentioned is John Mars-ton's *The Wonder of Women*, which in the year 1606 was acted at the Blackfriars. This small quarto of 27 leaves realised as much as £100 at another sale held by Messrs. Hodgson on Oct. 20th. It was in the original condition in which it left the press nearly three centuries ago, and in that respect must be within measurable distance of being unique. The pamphlet itself is, however, by no means unique, as some of the newspapers which reported the sale have asserted. The Duke of Roxburghe had it, and it sold when his library was dispersed in 1812, for 31s. 6d.; that Nimrod among book-hunters, Richard Heber, also had it, and so had Malone. The play is as scarce as it is detestable in its morals, and that is saying a great deal, but it is not unique.

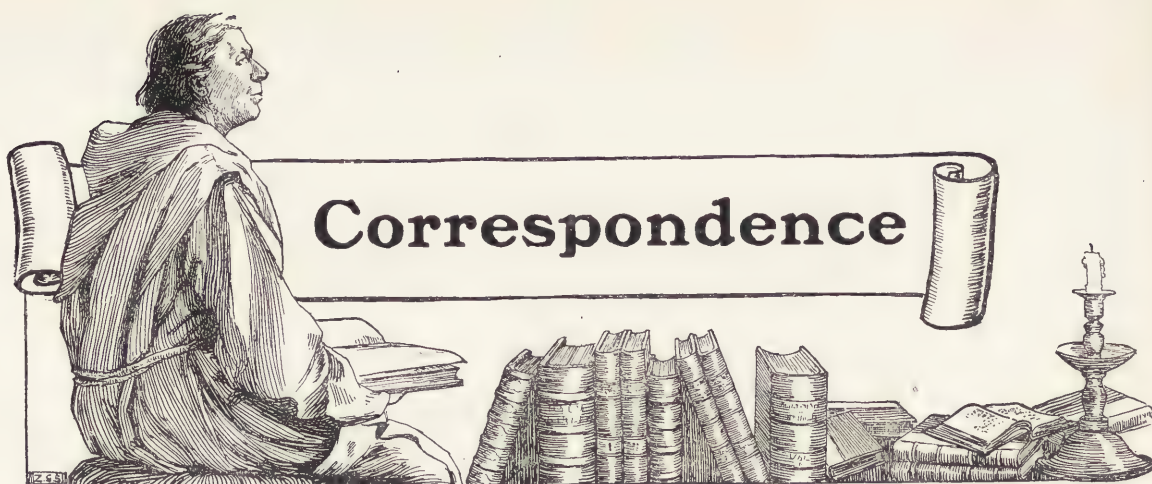
At this same sale, which commenced on Oct. 19th, and continued for three days, quite a number of interesting books were disposed of. A copy of the original unauthorised edition of Sir Thomas Browne's *Religio Medici*, 1642, brought £14 10s. (mor. ex.). No one can say that this was too expensive. An example of the same edition realised £25 last season, but it was in its original sheepskin covers. *The National Gallery*, edited by Sir E. J. Poynter, 3 vols., 4to, 1899-1900, sold for £9 15s., a very close price. Sayer's original issue of *Buck's Antiquities*, 3 vols., 1774, realised £28 10s. This work, which must be distinguished from Laurie & Whittle's issue, usually sells for £35 or £40, but in this instance one of the plates to the first volume was missing, which no doubt accounted for its depreciation. Among the other books sold on the same occasion we notice the *Dictionary of National Biography*, 67 vols., 1885-1903, £35 (cloth); *Engravings from the Works of Sir Thomas Lawrence*, folio, n.d. (but 1835-44), £25 (hf. mor.); *Lidgate's Boccaccio*, n.d. (John Wayland, 1558), £13 (mor. ex., slightly wormed); and *Cockayne's Peerage*, 8 vols., 1887-98, £24 (bds.). The total amount realised for the 821 lots was £1,367 19s.

Messrs. Sotheby's first sale of the season commenced on Oct. 20th, and continued for six days, there being more than 2,000 lots in the catalogue, chiefly of an ordinary character. Our old friend, *The Annals of Sporting and Fancy Gazette*, complete in 78 monthly parts, 1822-28, realised £60. As we pointed out on a previous occasion, the last number is very scarce and generally missing from bound sets. The two extra plates, *Hunting* and *Mare by Soreheels*, are also often wanting. This set was absolutely perfect, with all the wrappers, insets and advertisements, and may well be unique as described by the catalogue. Still there is no saying with any certainty, as periodicals of this kind have an ugly knack of turning up unexpectedly from country houses, to give the lie to definite assertions. A copy of the first edition of the *Paradise Lost*, with the seventh title-page, 1669, brought £17. The corners of two leaves had been

repaired, and a few letters were in facsimile. Otherwise this was a good copy in the original calf, having several uncut edges. The seventh title-page has the author's name in large capitals, and the date is at the foot of the page, in the centre, instead of at the end of the previous line. A copy of the original edition of *Jorrock's Jaunts and Jollities*, 1838, realised £11 (mor. ex.), and one of the second edition, 1843, £19 5s. (*ibid.*). The former has only twelve full-page illustrations, while the latter has fifteen, including the title. Whether the edition of 1843 is the second, as described in the catalogue, or the third is a matter that we need not go into. The point is not, however, at all clear.

Perhaps the most noticeable book in this tedious six-day sale was an extra illustrated copy of Hamerton's *Etching and Etchers*, the 2nd ed. of 1876, bound in 7 royal folio volumes. This was a fine example of "Grangerizing," and must have cost a great deal more than £90, the price paid for it. Upwards of 330 etchings, some in proof state and all of good quality, by such masters as Méryon, Whistler, Paul Potter, and many others, were inserted in these engaging volumes, which were supplied with specially printed title pages and bound in morocco extra. Immediately afterwards a complete set of the *H. B. Sketches* realised £26. These were 917 in number, every plate coloured and mounted on dark grey paper, with its letterpress key and description at the foot. Perfect sets, coloured as this was, are very rarely met with. A large paper copy of Pyne's *Royal Residences*, 3 vols., royal folio, 1819, made £23 (mor. ex.), and an original copy of Sheridan's *The Rivals*, 1775, £10. This last named book had the half-title, which is often missing, and had been bound in red morocco. It would undoubtedly have realised more had it been rather larger in size. Every season opens with a sale of this miscellaneous character, giving one the impression that it had stood over from the end of the season before and been extensively added to in the interim.

The collection of miscellaneous books sold by Messrs. Hodgson on October 26th and two following days contained nothing of much interest and may be passed, while the two sales commencing on the 31st belong rather to November's record, and will be dealt with accordingly. The library of the late Mr. Frederick Clarke, of Wimbledon, contained many extra illustrated books and volumes in stamped bindings by well-known French and English craftsmen. We notice that it is the custom now to refer to bookbinders of the highest class as "artists." This seems rather an extension of the word, for although the covers of many books, old and modern, are tooled to geometrical and other designs of great artistic merit, this would not in itself seem to be enough to justify the use of the word "artist" as applied to the artificer. However, this is a matter of opinion. Some day, perhaps, books will be painted not only on the fore-edges but on the sides as well with landscapes or portraits. Mr. Clarke's library merits considerable space to itself and will be referred to on the next occasion.



## Special Notice

Readers of THE CONNOISSEUR wishing to ascertain particulars regarding works of art in their possession must first send an enquiry coupon, which will be found in the advertisement pages of each number, together with letter giving full description of the object and information required.

The arrangements we have recently made for assisting our readers to obtain reliable information regarding art and other matters interesting to the collector will considerably facilitate the work of the Correspondence Department, and thus ensure much greater promptness in giving replies than has hitherto been possible.

Queries of general interest will be answered in strict order of priority in these columns as space permits, but where an opinion and valuation of a specific object of art is desired, the same should be sent for examination.

In the latter case full particulars regarding the object and information required, together with the coupon, must first be sent, and the fee, which will vary according to the nature of the enquiry, will then be arranged between the owner of the object and ourselves. No article may be sent until all arrangements have been made.

All cost of carriage both ways must be paid by the owner, and articles can only be received at owner's risk. No responsibility will be accepted by the proprietors, Messrs. Otto, Limited, in the event of loss or damage to articles whilst in our possession, which should in all cases be covered by insurance. Valuable objects should also be insured against damage in transit, or if sent by post, registered. Policies covering all risks can be obtained through us at nominal rates on application.

Communications and goods should be addressed to the "Correspondence Manager," THE CONNOISSEUR, 95, Temple Chambers, Temple Avenue, London, E.C.

## Answers to Correspondents.

**Antique Document.**—R. R. L., Sidcup (4,359).—The document has no material value, and unless you can discover a collector of old patent medicine advertisements, will be difficult to dispose of. The style of printing is eighteenth century. One of the large pill manufacturers in this country might perhaps purchase same as a curiosity.

**Books.**—E. C. O., Sheffield (4,188).—Your books are of small value.

I. B., India (4,149).—Cruikshank's *Sketch Book*, 1834. If your copy is one of the original issue it is of considerable value. Send it to us for inspection. Cruikshank issued a series of twenty-one coloured plates to illustrate Carey's *Life in Paris* in 1822, certain states having now a high value.

G. T. S., Widnes (4,178).—Your book of *Cartoons from Punch* is worth about 15s.

S. H., Berlin (3,736).—New Testament in Low German, fifteenth century. It is impossible to fix a price without particulars about date and place of publication, and names of printer and publisher.

E. H., Wellingborough (4,102).—The first edition of *Evelina*, by Fanny Burney, published in 1778, is exceedingly rare, and a copy would fetch about £45 if offered at auction to-day. Your copy of Burns's *Poems* appears to have been published in Glasgow, and contains in the appendices some letters that were first inserted in the second edition. Apart from the date of issue being late, the condition of the work precludes it having any special value to collectors.

F. N. F., Luton (4,328).—*Milton's Poetical Works*, 1794. This edition, which consists of 3 volumes, should contain 33 portraits and plates, after R. Westall. It is known as *Boydell's Edition*, and was issued at £15 15s. At present, however, its value does not exceed £5. Your volumes of *Punch* would not realise more than 2s. 6d. each, a complete set from the commencement in 1841 only being worth about £25.

C. W., Clapton (4,282).—If your copy of *Dr. Syntax's Second Tour* is dated 1820 it should be worth about £5. The three *Tours* together, issued in 1812, 1820, 1821, have realised as much as £40.

W. B., Saltaire (3,973).—*Howard's Encyclopedia*. This class of books has practically no value in the eyes of present-day collectors, the information being out of date and the whole work obsolete.

M. H., Leeds (4,152).—We have carefully examined your copy of *Erasmus' Concio*, and in our opinion the value of same is about four guineas. Advertise in THE CONNOISSEUR Register.

J. C., Chiswick (4,432).—Your copy of *The Wanderer*, if in good condition, should be worth about £4. The set of Sir Walter Scott's *Poems*, 10 volumes, 1823, is worth about 15s. It has no intrinsic value as a first collected edition.

R. H. I., New Cross (4,189).—See answer to E. L., Chelsea (4,127), in the September, 1904, number of the magazine.

"Constant Reader," Walsall (4,219). Your copy of *Burns's Poems* being incomplete, is worth very little. The valuable editions are the first, published at Kilmarnock, in 1786, which is now worth up to £600, and the second, issued in both Edinburgh and London during the following year.

E. H., Forest Hill (4,217).—*The Adventures of Telemachus*. As the value of your edition of this work will depend largely upon the plates we cannot decide without seeing it.

A. B. S., Tooting Junction (3,782).—*The Bible* by your description is evidently a unique one, and may be of considerable value. Send for examination.

A. D. E., Norwich (4,347).—*Munchausen's Travels*, with coloured plates by Rowlandson, which is worth about £2 10s., is the only book of any real value on your list.

A. E. V., Exmouth (4,315).—*Scott's Novels*, 1819. This edition to be complete should contain 41 volumes, as follows:—*Novels and Tales by the Author of Waverley*, 12 vols.; *Historical Romances*, 6 vols.; *Novels and Romances*, 7 vols.; *Tales and Romances*, 14 vols.; *Illustrations*, 2 vols. You only mention the first 12 volumes, and do not say whether you possess the others.

**Query.**—H. B., Clifton (4,232), wishes to ascertain the date of death and age of B. Flesschier, a painter who lived in the Strand, near the Fountain Tavern, during the reign of Charles II. Can any reader oblige with this information?





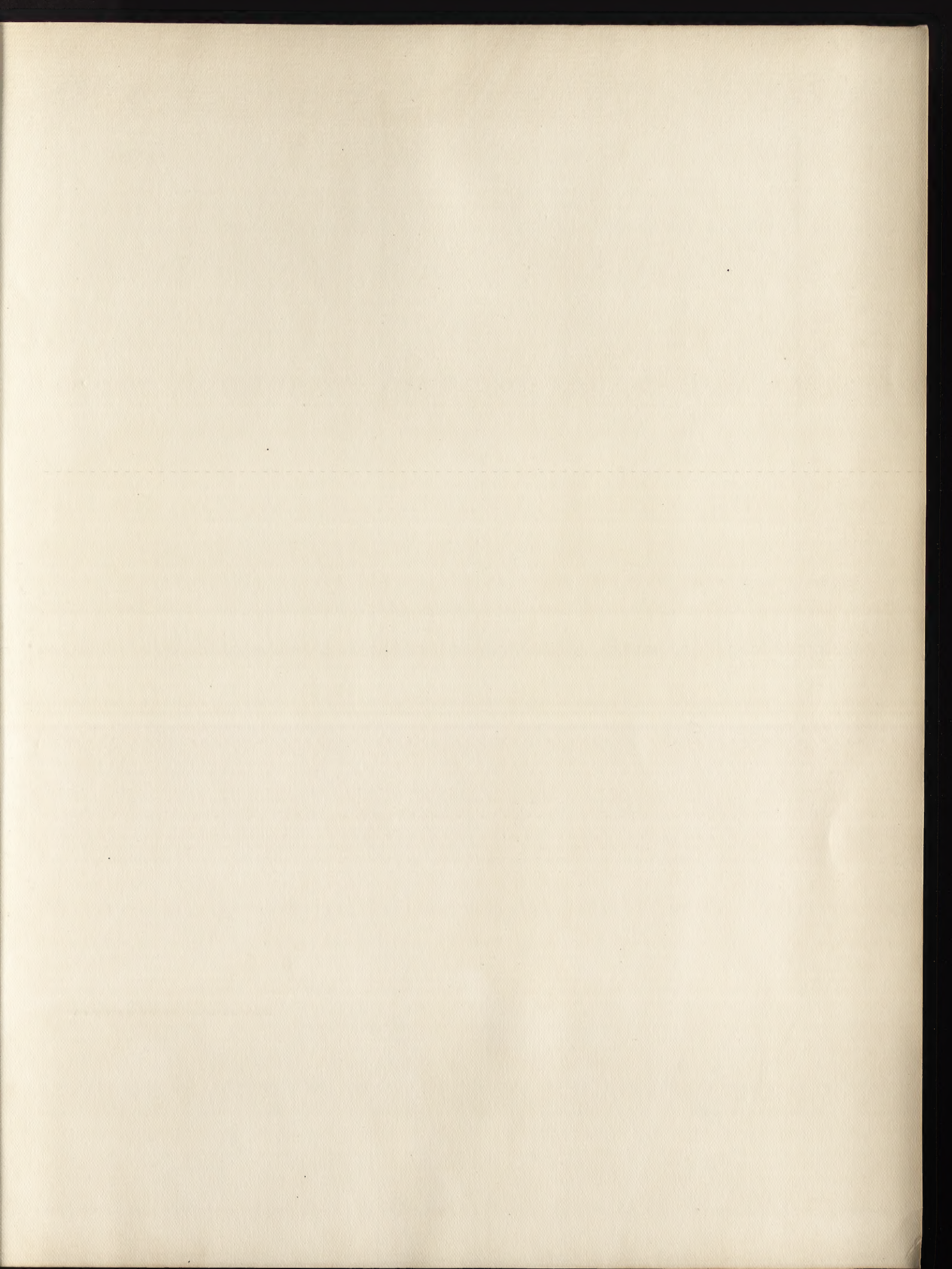




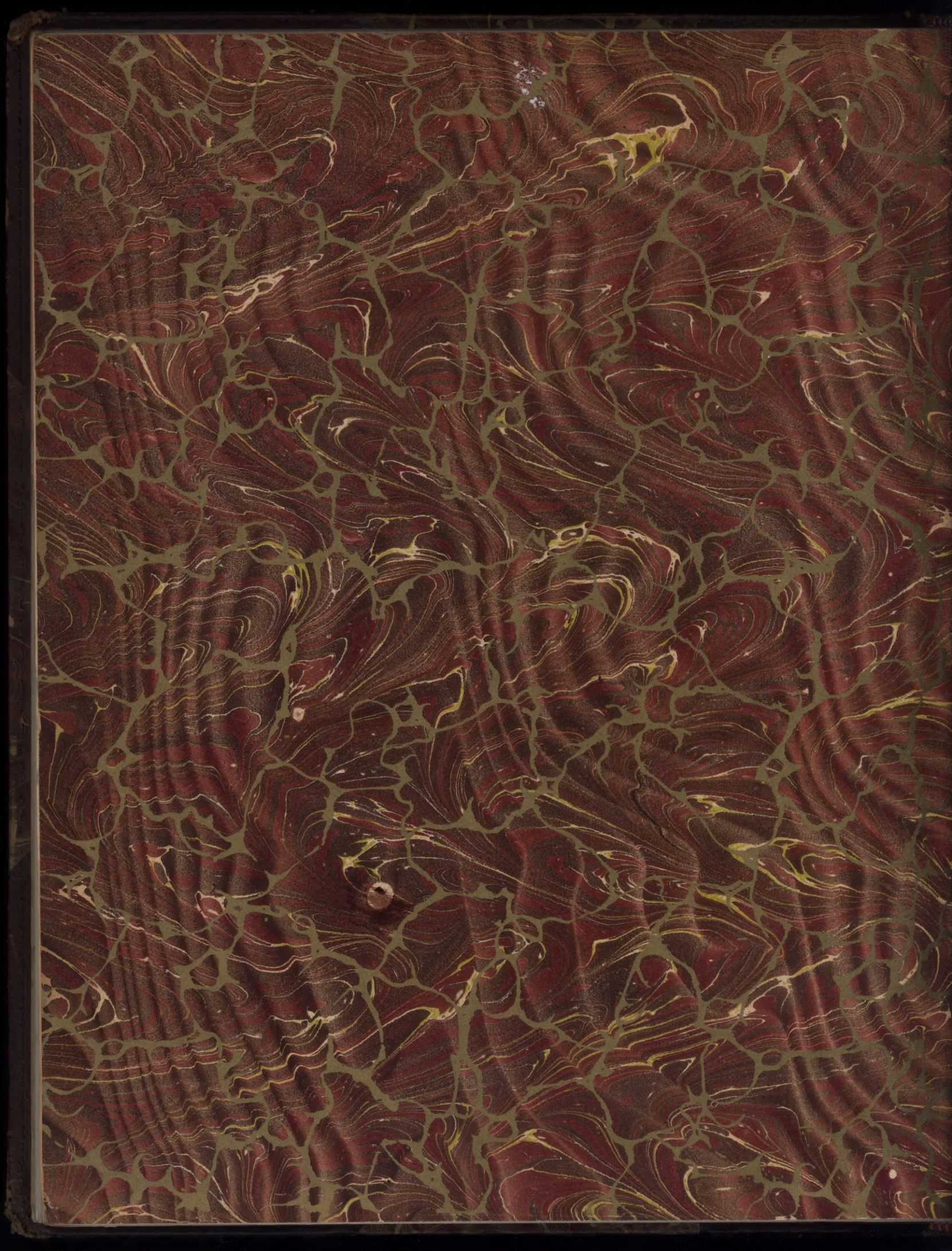














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